# AUSTRALIAN Photography*

## HOT SHOTS!
### 3 steps to perfect contrast

## TASSIE MYSTERY
### Convict photos discovered

## SUBLIME SPORT
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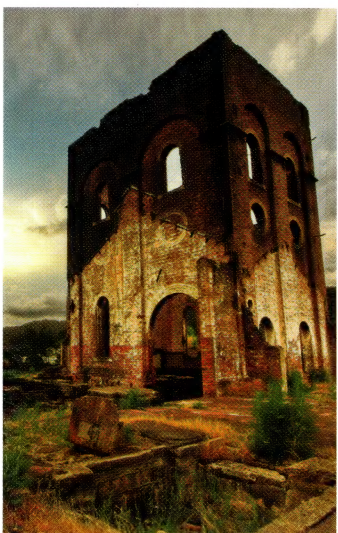
Epson Stylus® Pro 3880

**COVER** Cape Huay in Tasmania by Dylan Toh, Everlook Photography. It's reached by a two-hour walk through the bush from Fortescue Bay. Canon EOS 40D, 10-20mm lens @ 11mm, 1/4s @ f/22, ISO100, tripod. Levels, contrast, colour correction, sharpening in Photoshop CS5.



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# Contents ✳

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# What's Your Problem?

The Editor floats the idea that the best way to improve your photography is to become better at recognising your creative flaws.

*With Robert Keeley*
EDITOR

**W**hen I was putting together this issue's book review I had a chance to view the images and read some of the background of one of the most influential figures in 20th century photography, the American photographer Edward Steichen. At his most prolific, during the first half of the 1900s, Steichen was a photographer, a painter, a museum and gallery curator, and he even helped produce an early and highly respected photography magazine. A very busy man! But while he was a man of prodigious energy, he apparently sometimes had limited patience. And he was also something else – extremely critical, of both his own work and that of others. In the fascinating book of his colour images called *Steichen in Colour* his last wife Joanna tells an extraordinary story about how, towards the end of his long life, Steichen decided to destroy all the negatives he believed weren't up to his own standards.

He took to burning bundles of negatives at his farm in Connecticut and then later buried them in a nearby swamp. Finally he gathered them together, loaded them into a dinghy, and rowed them out into a pond, where he dumped them overboard!

That says a lot about his obsessive nature, but more importantly about his ruthless approach to image assessment. And even though it's extreme it raises an important question about how everybody else should assess their work. I'd argue the mark of good (and improving) photographers is their increasing ability to recognise flaws in their images, and to discard them. It's a tough gig assessing any image, because the value of a picture can be different depending on who is viewing it. In photography we're almost always emotionally connected to our images, no matter how simply or off-handedly we've taken them.

Every month at this magazine we have a real challenge in assessing pictures for our various photo competitions. These sections, along with our Image Doctor department, are amongst the most highly rated departments in our regular readers' surveys for a reason. Everyone loves to find out what people think about their photos; ultimately though, the real test is what they think themselves.

Images can be assessed on many different criteria, and in fact every time we lift a camera viewfinder to our eyes we're making a decision about what we are trying to capture. The better a photographer becomes, the more discerning they are about what they're putting in their frame. That ability to hone the decision-making process to a fine edge is what separates the best photographers from the rest. As photographers improve, and their critical faculties sharpen up, their ratio of good images to poor ones swings in favour of quality. This is largely a function of their improved understanding of what works and what doesn't. But (as evidenced by Steichen's remarkable actions) even the best photographers shoot images that they still consider as failures. And the bar keeps moving upwards. It's instructive to think that of the many pictures Steichen discarded, other less critical photographers would probably have been happy to keep all of those in their own image portfolios.

But the real lesson to draw from Steichen's critical response to his own work is that, even though loading up a dinghy with dud photos is a bit extreme, he was on the right track. Every photographer must develop their ability to critically and dispassionately assess their work. And they should keep raising the bar. In these days when we're bombarded by images from every possible direction that critical ability is more important than ever. The biggest improvement any photographer can make doesn't relate to new cameras or sharper lenses or the latest bit of software. It lies within them, and it's about improving their ability to analyse what works and what doesn't in any given picture. Once you really understand the problem, you can set about solving it. In photography, ultimately that's the most valuable message of all. ✳

**BELOW** While loading up a dinghy with your poorer photos in order to dump them overboard might seem like an extreme reaction, legends such as Edward Steichen were on the right track in critically assessing their own images!



IMAGE BY ROBERT KEELEY.

# Your Best Shot: *Dramatic Buildings & Architecture*

In this issue we look at the winners for our "Dramatic Buildings & Architecture" category. There were some very strong images presented in this final selection.

Remember, if it's worth submitting it's worth making (or getting) a good print! **AND PLEASE GET YOUR SUBMISSIONS IN EARLY!** As stated each month we need PRINTS for assessment, but we are now seeking digital submissions via CD. **WE MUST ALSO HAVE ALL SHOOTING DETAILS** including camera, lens, shutter speed, aperture, film (if any), filter use, tripod, and details of any software manipulation.

**Please note that as stated previously images are no longer being returned!**

The closing date for our next subject, "Summer Fun", is Feb 21, 2011.

**1st Prize:** The winning photographer will be awarded a printer from Epson's extensive range

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**2nd prize:** $150 worth of assorted photo goodies!

**3rd Prize:** An AP cap and one year's subscription *Capture* and *Digital Photography + Design* magazines valued at $108!

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☀ This month's winner!

Photographer
# Pietro Giordano {right}

### Editor's comment

We loved this picture, which almost has the painterly feel of a Jeffrey Smart artwork. The colours are strong, but Pietro Giordano has also used the dark shadows very effectively. A lot of architecture imagery is dependent on the good use of light and by using strong late afternoon light the sharp angular structures inherent in this scene jump out at us. The final effective touch is the positioning of the people within the panoramic frame. By happenstance or organisation, every body here is neatly placed. I particularly liked the dark shadow framed by shadow on the far right, which appears to be a reflection of the figure in red. This is a really powerful image.

### Details

Canon 1Ds Mk 1, 17-40mm lens, 1/125s @ f/13, ISO 100, adjustment to levels, cropping, and sharpening.

**✳ Second**
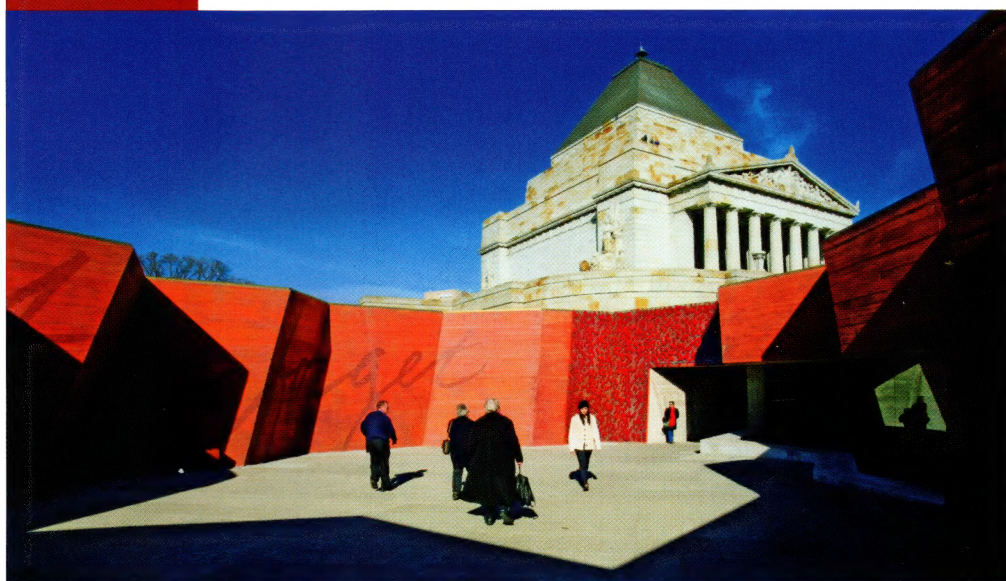
Photographer
# Wayne Bradbury {left}

### Editor's comment

Some might consider this shot a controversial winner because the building itself is a relatively minor structure, but we were deliberately very broad in what we accepted so we could be open to a range of interpretations. Here Wayne Bradbury has captured this shack near Silverton in far western New South Wales. I suspect this is a well-known building constructed for TV advertisements and movies. Silverton has been used in many movies and TV shows over the years. Regardless, the use of strong morning light and a fine wide-angle composition kept drawing us back to sharp, strongly designed, and intensely colourful image, and that's a key winning component.

### Details

Canon 350D, 10-22mm lens @ 10mm, 1/80s @ f/11, ISO 100. Minor perspective correction in Photoshop, contrast adjustments using levels, colour adjustment in Velvia Vision plug-in, sharpening.

Photographer
# Cary Bennett {right}

### Editor's comment

Images of reflections really need three elements to work well — still water, good light, and ideally something else to make them jump out at you. We think Cary Bennett has scored on all three fronts with this image of a mosque-like structure. The water here, while not perfect, is every effective in reflecting the even light, and the bonus is the leafy branches which add another dimension on the left of the frame. The whole scene works with its soft, even light, but crisp and sharp definition (indicating good technique because the shot was taken handheld). In our view it's a worthy place-getter for this category.

**✳ Third**

### Details

Canon EOS 450D, EF 18-55mm IS lens @ 18mm focal length, 1/250s @ f/10, ISO 200, polariser, handheld, software adjustments - curves, shadow/highlights, colour saturation, sharpening, minor cropping.
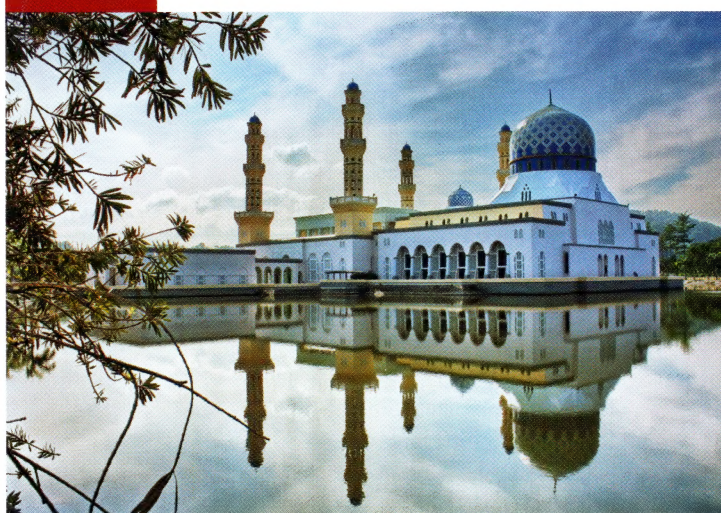
# Your best shot ❋ DRAMATIC BUILDINGS & ARCHITECTURE



## Photographer
## Paul Grinzi {above}

### Editor's comment

Nice work with this mono panoramic image of the interior of a railway station. The wavy effect in the roof is enhanced by the curving pano format, and the black and white allows us to focus on the intricate detail under this roof. This image certainly attracted our eye, and that's a big part of a successful image. There's a fair bit of digital post-production involved here, and rather than detracting from the shot we feel it has enhanced it. An image like this would benefit from using at tripod, but even though this has been handheld, it still works.

### Details

Canon 20D, 17-40mm lens @ 17mm focal length, 20 shots bracketed for four different exposures at f/4, ISO 800, handheld. Panoramic stitching and B&W conversion in Photoshop CS4, High Dynamic Range processing in Photomatix 4.



## Photographer
## Ray Chapman {above}

### Editor's comment

Black and white with punch! What a treat! This image really stood out amongst all the entries. This futuristic style tower is sharp-edged with lots of interesting shapes and curving lines, and the low shooting angle (Ray Chapman tells us he laid on his back!) makes it seem an even more imposing structure. Those angled clouds work well to increase the dynamic feel to this static object. Chapman also flipped the image to create an eye movement from left to right. Great stuff.

### Details

Canon 400D, 18-250mm lens @ 18mm focal length, Aperture Priority 1/100s @ f/13, ISO 100, RAW file adjusted in Camera Raw from Photoshop Elements 8, image flipped on the vertical axis, minor sharpening and conversion to B&W.

Photographer
# Peter Maynard {right}

## Editor's comment

This image ran a close race

for a top-three position. It's a very different shot, which really grabbed our attention, and the reflected clouds in this scene have great impact. The slightly out of alignment glass windows in this building suddenly create a dramatic impression when the right light hits them at the right time. Peter Maynard was there with his camera when this happened and that's always a large part of the battle. Perhaps the only thing which really counted against it was the framing, which arguably could have eliminated the rooftop edge at the top of the frame.

## Details

Nikon D70s, 18-70mm lens AF-S DX lens @ 70mm focal length, f/11 @ 1/500s, ISO 200, handheld, all processing and adjustments in Corel Paintshop Pro Photo X2, noise reduction, image sharpened and shadow/highlight adjusted using curves and a small amount of local contrast filter. Image slightly cropped.
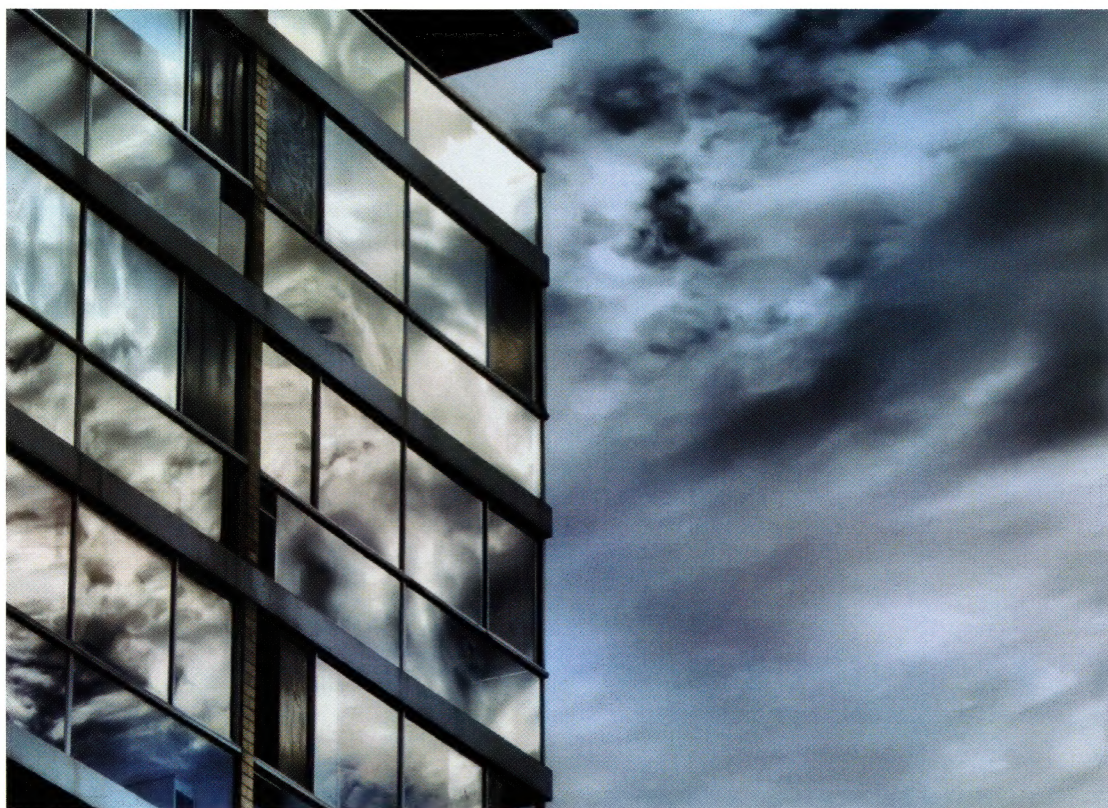


Photographer
# Erika Shankley {left}

## Editor's comment

Another case of "right place at the right time"! Here's another very different way to create an interesting image of a building or structure. Very much a photo-journalistic style, a shot like this requires quick reflexes because a chopper isn't usually going to hang around for very long in a position like this. This lighthouse, now automated, is on Tasman Island off the east coast of Tasmania, and the chopper was ferrying volunteers to a working bee on the island. There's nice light, and importantly the chopper is sharp, but the camera's shutter speed is just slow enough to add some blur to those rotating blades. Frozen rotors can often spoil aircraft images.

## Details

Canon EOS 350D, 18-55mm lens, auto focus, sharpening in PaintShop Pro X2.

# Your best shot ✳ DRAMATIC BUILDINGS & ARCHITECTURE

Photographer
## Ken Ng {left}

### Editor's comment

This is an abstract image with a human touch, and that really works very well. The element of colour also makes the shot stand out. A good combination of shadow, strong shapes, a touch of colour, and a person in the right spot at the right time all create a strong presentation. It's also nice and sharp! Overall, there is some good creative thinking going on in this composition.

### Details

Nikon D80, 35-70mm lens @ 35mm, 1/200s @ f/8, ISO 200.

Photographer
## Peter Prosser {right}

### Editor's comment

A sharp, angular arrangement of patterns, semi-abstract, with strong colour. I like the way the shadows change from the top of the buildings to the bottom, and that handrail along the bottom edge of the frame works very nicely as well.
A very striking image which we though deserved publication, iit's crisply captured and creatively composed.

### Details

Nikon D700, 24mm shift/control lens (no shift or swing used), 1/15s @ f/8, tripod used. ✳
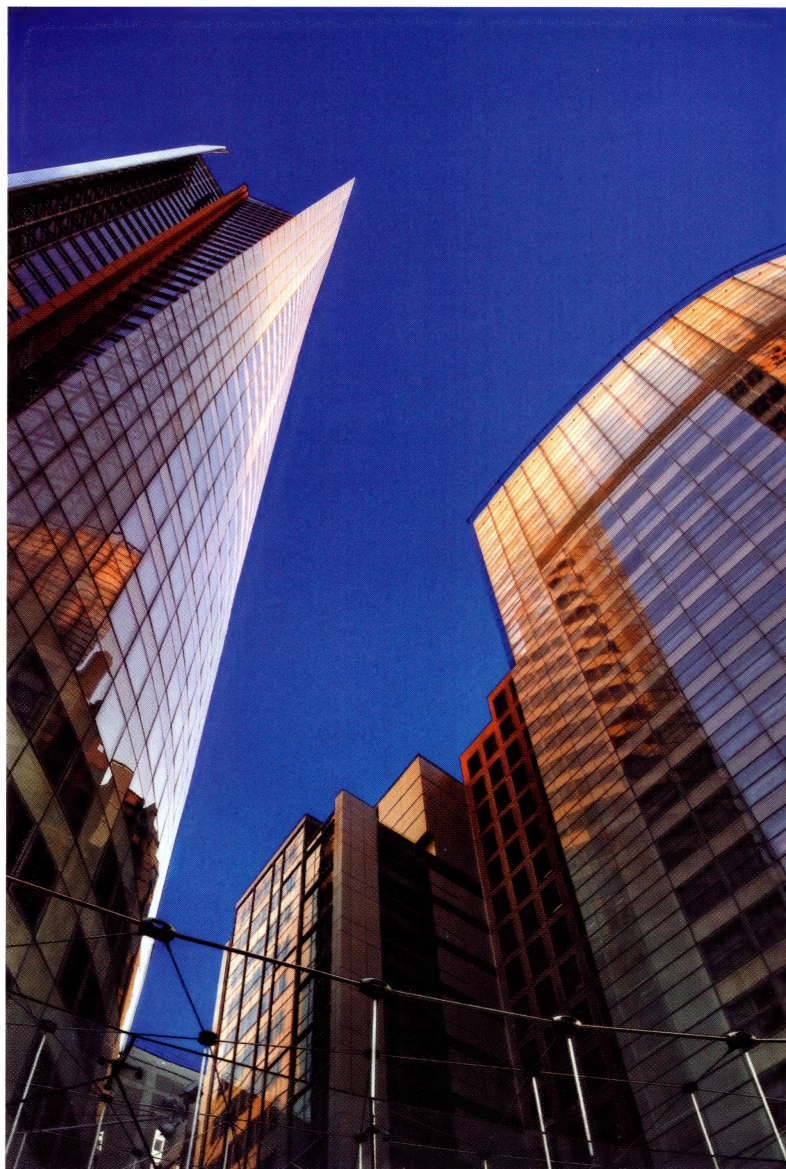
# Do You Subscribe to AP?
If you answered YES then we want to see...

# Your Best Shots!

## Every current Photography AUSTRALIAN subscriber is eligible to enter!

### The subject: Summer Fun

Summer is an ideal time to get the camera out, so experiment with your shots for this category. Any image which encapsulates the fun times of summer will be considered here.

Winning photos will be showcased in the May 2011 issue.

### Closing Date:
All images must be submitted by February 21, 2011.
Sorry — no late entries will be accepted.

### Photo Print Size: No larger than 10"x 8"

### Mail Photographs to:
Australian Photography Magazine
Your Best Shots
Attn: Jennifer Harris
17-21 Bellevue Street,
Surry Hills NSW 2010

### Digital Images:
Please submit a print of your digital photograph.

### PLEASE Include with entry:
**Full name, Daytime phone, Email, Technical details, Picture title (not compulsory), and Your Aust. Photography Subscriber Number or APS Membership Number.**
Be assured, all entries are verified to be AP Subscribers or Australian Photographic Society members.

**Conditions of Entry:** You need to be a current subscriber to Australian Photography magazine or an APS Member. Only one entry per subscriber. Australian and New Zealand addresses only. To enter this competition you must be a current AP subscriber. New Zealand subscribers need to clearly note they are New Zealand residents. The judges' decision is final and no correspondence will be entered into. Employees of Yaffa Publishing (including staff freelancers) are not permitted to enter. Photographs chosen for publication will be published one time only with the photographer credited. Copyright remains the property of the photographer. The photo must have been taken in the last 12 months. Professional (ABN number) photographers cannot enter. By submitting a photograph means you comply to these conditions of entry.

**Disclaimer:** Yaffa Publishing takes no responsibility for lost or misdirected prints. Please note that entries will no longer be returned.

**PLEASE NOTE:** Only current Australian Photography and APS Members Can Enter. SEE PAGE 75 FOR SUBSCRIPTION OFFER.

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A year's subscription to both Capture and Digital Photography + Design plus photo-oriented goodies to the value of $150

### 3rd Prize
A year's subscription to both Capture and Digital Photography + Design. Total value of $88.00

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Any further photographs showcased/ published will receive a free 6 issue subscription from any of the Yaffa Photo Group magazines!

# Viewpoint ✳

## Lenticular Images

I would like to bring up the subject of lenticular photography. I've been working on this medium for the keen amateur to move in to. It's right up there with the most advanced technology, produces extremely satisfying results, and takes everyone by surprise. It is of course 3D photography, producing three-dimensional images which have depth and some movement, without the need for special glasses. This is a new and exciting and I thought your readers could be encouraged to take a closer look at it. It would take forever to speak to people individually, but perhaps you could run a series of articles on the discipline. Which it is, because it's not for the faint hearted - but then is anything worthwhile ever a so-called "walk in the park"?

*Peter Armstrong*
*Lesmurdie, WA.*

## More Travel Tips

I have many miles under my (photographic) belt so here are some useful tips I've developed for travel photography. Buy a lens wiping cloth which has its own container and can be permanently attached to your camera strap. It's not very elegant, but it's very useful! I purchased one in an Alice Springs photo shop. If you have a removable lens cap, better to permanently attach a filter lens (you may need an adapter) to protect the camera lens and speed up photography. This also prevents loss of the lens cap becoming an issue. Get a cheap waterproof and dustproof cover for your camera – it can be made out of a zip lock plastic bag that's big enough to hold the camera. Just cut a corner off the bag, smaller than the diameter of the lens. Then fit the bag

over the camera with the tip of the lens extruding, and the bag stretched tight over the lens. This worked very well for me in Antarctica. It's easily replaceable if the bag punctures.

Buy a recharging device with multiple leads so one device can service as many pieces of technology as possible, at the same time. Take a multiple electrical adapter so many items can be recharged through the one country specific adapter, overnight, at the same time. We now travel with so much technology which requires recharging that these last two ideas are becoming more and more important. Make sure this has adequate spacing for the transformer boxes.

*Bella Kolber*
*Via email.*

## Film Still Delivers!

I'm not sure if this is the correct forum or format, but I feel this needs saying – film still delivers! Over many issues of *AP* I have followed the articles and images of your esteemed editor with avid interest and noticed something in last May's issue - Robert's wonderful array of beautifully taken and displayed film images in the article

## Lighten Up, Doc!

I have just read through the Image Doctor column in the December 2010 issue of Australian Photography magazine, and I feel there is cause for comment. I have found a disturbing tone to the comments made by the writer. I find it quite blunt and at times a little nasty. I would have thought that the idea was to encourage rather than discourage fledgling shooters. Following up a cutting comment with…"oh but keep at it" doesn't lessen the sting. The people sending shots in for comments are AMATEURS and always will be. They are simply looking for what they need to see for improvement.

I find this comment "enthusiasts can't expect to pick up a camera and master landscape, portraiture or wildlife straight away, but keep at it", very unnecessary. Did the shooter say she was an instant expert? No, she just wanted a comment to help improve.

Sometimes I think 'professional' people from any walk of life need to take a step back and look at themselves, too. None of us are complete experts in anything, all the time. We all need to ease up on each other and watch and wait, and appreciate what others can do, even those without a bag of "expertise" to call upon. A perfect shot is not always about perfect exposure and perfect focus, it's about the story it tells us, and also about the enjoyment the photographers get from the hunt and the one day they catch what they may believe is their perfect shot! Have a look around at photographs in competitions and magazines by "experts" that are not always all perfectly framed or in focus, but they tell that important story. The rule of thirds is nice, but is it always mandatory?

It takes a little bit of guts to send something in for public comment…please remember that. Lighten up a bit, Saima, or maybe let someone else write this column, because its sounding a little burnt out and egotistical.

*Nadene Brewer,*
*Congupna, Vic.*

The comment at the end of this tip was added by the editor. "Keep at it!" was always meant as an encouragement. We don't aim to discourage readers. - Ed.

"Seven Top Locations In Oz". It was so refreshing to see published transparencies amidst the plethora of digital images which proliferate in print today. I am certainly not casting aspersions on that digital world - I love the immediacy and control we enjoy in viewing and producing digital images. But there is just that indiscernible something which digital images still can't reproduce. It's refreshing to know film still has a place in the fast-paced publishing world. Thank you *AP* and Robert Keeley for the inclusion of these lovely images. Time to dust off the ME Super I think….

*Malcolm Daughtree*
*South Brisbane, Qld.*

Thanks for your kind comments, Malcolm. At *Australian Photography* we are still happy to discuss the value of film. These days it's getting harder to find, and much harder to get processed, but there's no doubt it still has a lot to offer those prepared to take the extra time involved in using it. – Ed.
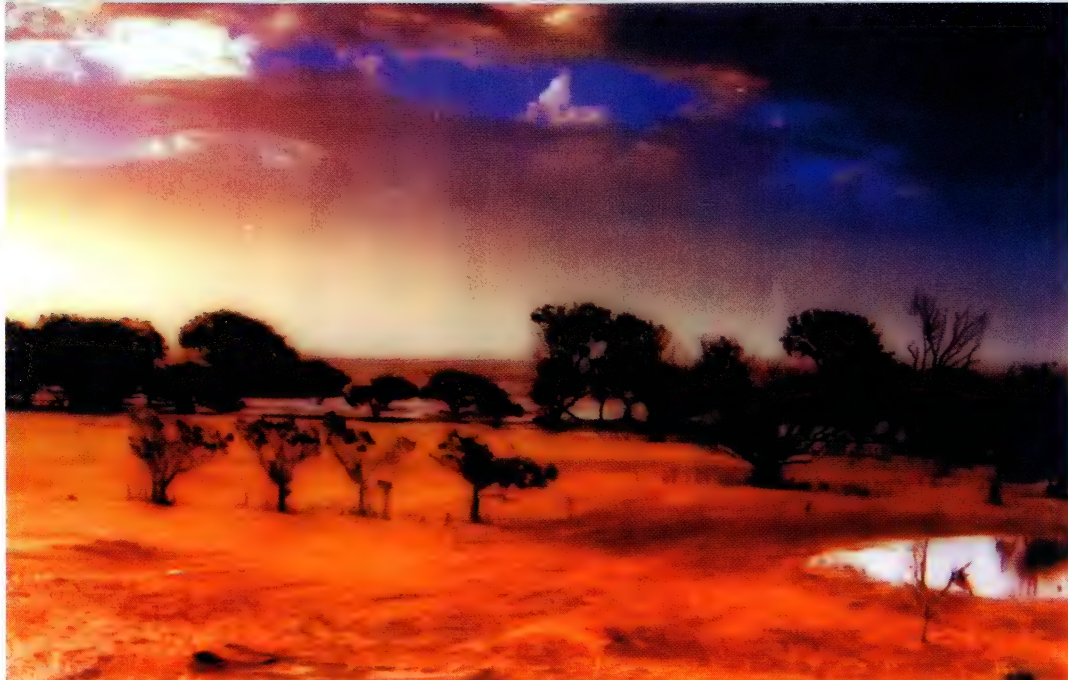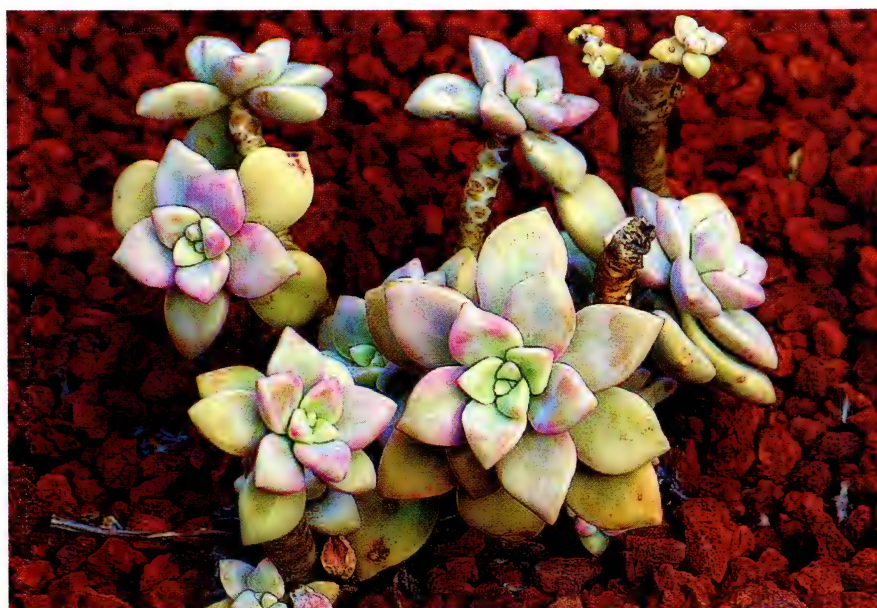
## Driven To Abstraction

Abstract art has frequently baffled many people, largely because it seems unrelated to the world of

**ABOVE** Our advice on cropping this image (seen after cropping here) didn't get an endorsement from our contributor's mother. Photography is a very subjective medium. Nonetheless, in this instance we stand by our advice.

appearance. Like other forms of modernist art, it poses the difficulty of understanding and judgement, and calls into question the very nature of art. Unlike portrait or landscape painting, which are believed to represent the world, abstract painting is no different than photography, and apparently refers only the invisible, inner states or simply to itself. Photography is part of my life, but nowadays we're entering another world of photography, differing greatly to what it once was. Digital printing is not the same as the darkroom. I am not greatly experienced with digital. I find that TAFE colleges don't teach what I need to know, but something entirely different to what I need. I have to learn as I go. Some of my pictures come out at the wrong sizes! Why? I would like to keep sending in some of my work purely to keep busy, because I love photography. The first photo I've submitted is a succulent plant found in a deserted area in Christchurch, New Zealand. As I was only there for the day, I can't give you any details; they weren't recorded. The second shot is another succulent plant.

I'll leave everything in your capable hands. I enjoy seeing the work of other participants in your magazine.
*Romano Olipitsch*
*Bankstown, NSW*

## Another Shake-up

The "Lose The Shakes" article in the August issue by Lisa Joy Clatworthy, whilst informative, did leave out one of the most useful methods of avoiding camera shake in low-light conditions, a feature available in most (if not all) DSLR cameras - mirror lockup. Perhaps *AP* can publish this useful tip in a future issue?
*Robert Armitage,*
*via email.*

## An Enthusiast's Passing

Re: the publication of my son's landscape picture in your Image Doctor column in the June, 2010 issue. Unfortunately my son Juergen Schulz could not read your reply to his letter, as he passed away on April 8, 2010. I am not a passionate photographer, but I tried to apply the cropping (as I know Juergen would have). I have no access to Juergen's photos so I used the one from the magazine and did not like the result for all the light was taken out of the picture (I tried different ways). Could that be the reason Juergen did not take the foreground away? Juergen would have loved finding your reply in this month's issue and I thank you in his name.
*Edith Bagehorn*
*Paynesville, Vic.*

## In Praise Of Tassie

I have a camera like everyone else, so on a whim, I picked up a copy of *Australian Photography*. The photo on the front cover (September edition) reminded me of Peter Dombrovskis, my favourite Australian photographer - although Dombrovskis spent his time taking snaps in Tasmania, as opposed to mainland Australia, where this photo was taken. I went to Tasmania for the first time recently and to all you mainlanders who can't be bothered "because there's nothing to do there" I urge you to make the trip. It's one of the most beautiful places on Earth and before you've even framed your shot properly, you'll find yourself taking the best photos of your life.
*Dean Watson,*
*Warranwood, Vic.*

### ✳ Something to say?
If you have an opinion on anything photographic we'd love to hear from you. Send your letter to: Viewpoint, Australian Photography, GPO 606, Sydney, NSW 2001. Or email us at: jenniferharris@yaffa.com.au

# Questions & Answers ☀



*With Prashphutita A. Greco*

## Invisible Hard Disk

☀ **Q:** My computer runs Windows XP. I bought an external USB Hard Disk Drive which operated quite well for about 18 months. However, recently I started to get odd messages, as follows:
1) "The Hard Drive Is Not Formatted"
2) "The Computer Does Not Recognise The New USB Hard Drive"

To solve the problem, I opened Control Panel >Add Hard Drive. When I clicked on Maxtor Basics, I got: "The Hardware Is Working Well".

While looking at this statement, a new message appeared:

"The Computer Does Not Recognize The New Hardware".

The Drive has about 5GB of used space and was tested as OK by three different stores. Oddly, in the last few weeks it worked only intermittently.
*Mick Wolf, Elizabeth, SA.*

☀ **A:** You're best advised to act as if the HDD is on borrowed time! It may become permanently inaccessible - at least to the Operating System (OS) on your computer - at any moment, without any advance warning. Unfortunately, even though on the face of it there ought to be an easy and quick solution, the situation is quite complex with many individual elements, and potentially complicated interactions between them. In my experience there can be many possibilities. Error Messages are often not that helpful (or necessarily totally indicative of the real cause of a problem!)

It's quite possible that - due to several possible reasons - the File System on that HDD has become corrupted (eg; cross-linked files or some bad sectors have appeared on the platters). There are various tools available within the OS itself, like CHKDSK (= CHecKDiSK) to help diagnose and correct those errors. However, I'd advise against using any tools at this stage, as there's a risk

of compounding the problem, for example, if this command is invoked with inappropriate parameters - 'plug and play' technology is referred to by many people as "plug and pray"!

Your operating system (OS) may need some "cleaning out" of old, no-longer-needed drivers. Maybe the drivers themselves need to be updated. There's a nifty portable utility called USBDeView (www.nirsoft.net) which provides you with a great deal of information and options for the currently connected USB devices. And, it shows all of the USB devices which had previously been connected to your computer, and the specific port(s) to which they were connected. It might be necessary to do a clean-up of all those old devices. (Windows will re-establish the necessary connections to the appropriate driver as and when a USB device is connected.)

By the way, the OS has a better chance of recognising an externally connected device if it's always plugged-in and powered-up before you boot your OS.

I'm concerned that 'Add Hard Drive' was performed: this may well have confused the OS even further! One other possibility to explore is whether you'll obtain better behaviour by plugging your USB HDD into another port. This may help if there are any hardware issues (the connector/cabling on the computer's case, header/connector on the motherboard, etc). It might also help because Windows assigns different IDs when that USB device is plugged into a different port, even though it's still the same hardware.

What was the history involved here: had you, for example, unplugged the device or

removed the power source whilst it was in operation? (The most dangerous situation is doing this while the drive is still being written to, even though it may not be immediately obvious (because the OS may be performing delayed writes).

I'd suggest using Puppy Linux Live CD (www.puppylinux.org). This is a complete OS, with a whole swag of fully functional programs, which can be run entirely from your PC's RAM, once Puppy Linux has booted up. Running from this new environment, any issues attributable to your Windows installation will be bypassed, and you'll be able to access your external USB HDD independently (and I'd expect without any problems, assuming there aren't any hardware-related issues involved).

You'll need to insert the CD into your DVD drive then reboot your machine. Most likely, it will already be able to boot from the DVD drive (this is how the Windows OS would have been installed in the first place). If, however, the motherboard's BIOS has been changed, then you'll need to start pressing the Delete (sometimes identified on the keyboard simply as Del) key soon after the computer starts rebooting. Then, once in the BIOS, have a look for the setting which allows you to configure the computer Boot order. In this case you'll need to specify that the DVD is to come before the HDD.

Your priority ought to be to use Puppy Linux to make a copy of all of your valuable data onto another storage device (an external HDD, flash drive, etc). Then, after sorting out low-quality versions of your images, those no longer
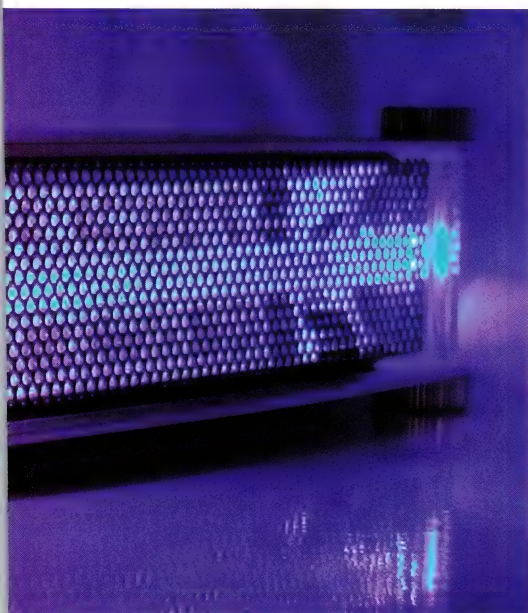
There, yet not there! The computer's operating system no longer recognises an external Hard Disk Drive as present (see text for details).

required, etc, you'll be able to fit your collection onto a DVD (4.7GB storage capacity). I'd advise doing this at the first possible opportunity, regardless of whether a long-term solution can be devised.

## Sensor Dust, Apertures

✳ **Q:** I have spots appearing on some of my shots, visible only when using a large depth of field (aperture of f/29, or f/36). Although I have cleaning equipment, I've been reluctant to clean anything inside the body for fear of ruining things further.
*Robyn Selem, Warners Bay, NSW.*

✳ **A:** Your problem is common to all DSLRs. Namely, dust and contamination on the imaging sensor (more specifically and accurately, the anti-aliasing [A-A] filter stack, which sits on top of the sensor). As has been regularly reported, cameras returning from professional sensor cleaning can have as many, if not more, spots than before they went in! Having installed a freshly charged battery, put the camera into sensor cleaning mode (the mirror will flip up, and the shutter will open and stay open). Hold the camera above your head, with the lens opening facing down towards the ground. Using a large, hand-held blower bulb (like a Giotto Rocket), blow air into the mirror chamber area (being careful not to be too vigorous or to touch the insides of the camera, especially the A-A filter).

Keep moving the camera to a different location (to minimise the chance of dust re-settling onto the A-A filter) as you continue blowing air. Switch the camera off when you're done. Blow any dust/debris off the rear of your lens, and re-attach. Note that when you take pictures, the mirror slap and bounce will again dislodge dust from the insides of the camera. Dust will, of course, also be introduced by changing and using lenses (helicoids on zoom lenses will cause dust to be drawn in as the zoom range is adjusted), a dirty lens, or even a body cap. Some of this dust will settle again onto your sensor.

Here's a recommended technique to identify existing dust spots, and measure the effectiveness of your cleaning technique:

- Create a pure white (R = 255, G = 255, B = 255) image in Photoshop;
- Set the camera to minimum aperture (eg; f/22, or f/32, or f/36 - dependent on the particular lens);
- Defocus the lens as much as possible (this avoids capturing any texture from the monitor screen);
- Examine the image in your Image Viewer program.

### Resources:
- www.cleaningdigitalcameras.com/
- www.luminous-landscape.com/essays/ sensor-cleaning.shtml
- www.bythom.com/cleaning.htm
- www.cameraclean.co.uk/index.php

My DSLR is nearly five years old. Although I have a sensor swab and cleaning liquid kit, I've never used it, for the reason you've mentioned — I'm concerned about making things worse! Normally dust spots will only show up in areas of even, light-toned sky. I quickly remove these by using the Healing Brush in Photoshop (set to Content Aware Fill, in CS5). I recently made some 20x30in prints from files produced by this camera. As these were portraits, I didn't need to do much "spotting" to begin with in preparing the files. And nothing showed up on the prints.

I wouldn't recommend using lens apertures below around f/16: diffraction effects start to noticeably degrade image quality. Lower shutter speeds also make it difficult to successfully handhold your camera without resorting to high ISOs. Most lenses are at their sharpest when stopped down 2 or 3 stops from wide open - for an f/4 lens, that would be at around f/8 to f/11. While f/16 would give you more depth-of-field, diffraction effects would start to reduce image quality. ✳

**ABOVE** A fact of life: dust on sensors is the bane of every DSLR photographer. (Post-processing techniques have been used here to make the existing spots more obvious.)

# QuickSnaps ✳



## Nikon Assists Lifesavers

Nikon Australia is supporting Surf Life Saving (SLS), signing on as the official camera, lens, binocular and range finder for this iconic Australian group. Nikon plans donate $30 from the sale of every D3100 during the Christmas period, contributing vital funds and support this summer to this essential not-for-profit service. "Having the opportunity to provide financial support to Australia's most trusted and essential safety service is one we jumped at because it allows Nikon to assist SLS to perform its lifesaving duties better and assists with saving lives," said Nick Segger, Nikon Australia Senior Marketing Manager.



## NGV Unnerved

The National Gallery of Victoria has a major exhibition celebrating the work of 26 contemporary New Zealand artists in *Unnerved: The New Zealand Project*. This exhibition claims to explore a rich and dark vein found in contemporary art in New Zealand, drawing on the disquieting aspects of New Zealand's history and culture, reflected through more than 100 works of art.

"The works in *Unnerved* reveal and darkness and distinctive edginess which characterises this particular trend in New Zealand contemporary art. The psychological or physical unease underlying many works in the exhibitions is addressed with humour, parody and poetic subtlety," said Jane Devery, Coordinating Curator, NGV. "*Unnerved* engages with New Zealand's changing social, political, and cultural landscape, exploring a shifting sense of place, complex colonial past, the relationships between contemporary Maori, Pacific Island, and pakeha (non-indigenous) culture, and the interplay between performance, video and photography." *Unnerved: The New Zealand Project* is on at the National Gallery of Victoria (180 St Kilda Road, Melbourne) until February 27, 2011. Admission is free.

Lisa Reihana, Ngapuhi: Ngati Hine, Ngai Tu, New Zealander 1964- ; "Hinepukohurangi 2001" from Digital Marae 2001. Cibachrome photograph mounted on aluminium, 200.0x100.0cm. Purchased 2002. Copyright Lisa Reihana.



## Summer in the Park

A new summer gallery has opened in Sydney's Centennial Park in the historic Superintendent's Cottage near the Paddington Gates. It showcases the work of award-winning night photographer Peter Solness, as well as highlights from the Head On Portrait Prize 2004 to 2010 and 'Artist of the Month' guests. The gallery will feature a continual exhibition of rotating works of acclaimed photographer Peter Solness' Illuminated Landscape series and his celebrated nocturnal landscapes of Sydney's bushland, coastal walks, indigenous rock engravings and Centennial Park itself – one of which won Solness the
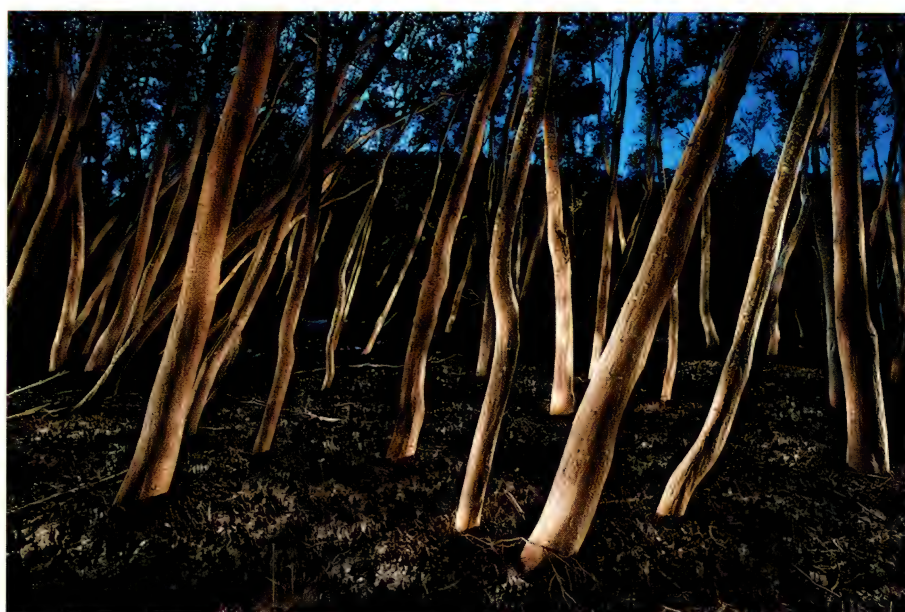


coveted 2010 NSW Parliamentary Plein Air Photographic Award.

It will also feature work from previous Head On Portrait Prize Exhibitions, Australia's most critically acclaimed photo portrait exhibition and also a group show

featuring work from other celebrated Sydney photographers. The exhibition is open on weekends only until January 31, 2010 (at the time of writing there were plans being discussed to extend beyond this date). Gallery hours are 11am to 6pm.

**ABOVE** Suspect in murder by strangulation.

## Walter Tuchin – Police Photographer

From stolen cutlery to the hands of a strangler, a never-before seen exhibition of photographs taken by retired police crime-scene photographer Walter Tuchin is on display in Sydney's Archive Gallery of the Justice & Police Museum. Between 1952 and 1957 Tuchin photographed and documented a variety of criminal investigations and accident scenes for the Scientific Investigation Bureau. Each photograph is evenly illuminated, meticulously detailed and carefully composed to meet the requirements of the detectives in charge and the judge in the courtroom.

Tuchin's photographs form part of a collection of forensic negatives created by New South Wales Police between 1912 and 1964, which were discovered in a flooded warehouse in Lidcombe in 1990. Walter Tuchin's work was found amongst this collection and for the first time his photographs are on display collectively. *Walter Tuchin – police photographer* will be on display at the Justice & Police Museum (cnr Albert and Phillip Streets, Circular Quay) until March 13, 2011.



Image: Bernhard Edmaier

MOUNT MERAPI, JAVA, INDONESIA.



Image: Bernhard Edmaier

MOUNT ETNA, SICILY, ITALY.
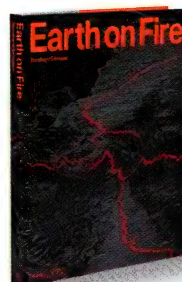


## Earth On Fire

Over the last decade award-winning photographer Bernhard Edmaier has photographed some of the world's most dramatic and beautiful volcanic landscapes, amassing a unique archive of images depicting volcanoes both active and dormant, and a fascinating range of geothermal phenomena and formations. The result of meticulous planning and research, his travels take him from the endless deserts of Africa to the ice plains of Iceland and the coral of the Great Barrier Reef.

Published by Phaidon Press, *Earth on Fire: How Volcanoes Shape our Planet* brings together 200 of his most spectacular photographs which reveal how volcanic activity has shaped the landscape of our planet. All the images were taken with Hasselblad analogue and digital cameras. Edmaier personally digitised the analogue shots using a Hasselblad Imacon Flextight 949 scanner. *Earth on Fire* is a 224-page hardback book featuring 200 stunning colour photographs. It's a quality production which outdoor photography enthusiasts will enjoy. Visit www.hasselblad.com/news ✳

## ✳ BEST PHOTO PRIZE AT PHOTOESPANA

Australian photographer Max Pam's Atlas Monographs, has taken out the coveted Best Photography Book Prize (International Category) for the 2010 edition at PhotoEspana in Madrid. PhotoEspana International Festival of Photography and Visual Arts is a major event in the annual photography and arts calendar, attracting an audience of more than 600,000 from around the world. Atlas Monographs was named in the top 100 Best Photography Books of the Year for 2010, the only Australian book to make the list. "We're absolutely thrilled with the win. Max (Pam) and I worked tirelessly to ensure the integrity and quality of the book. It's fantastic to be rewarded with this international prize," said publisher, Gianni Frinzi. Atlas Monographs is published by T&G Publishing, Sydney.



MAX PAM
Atlas Monographs
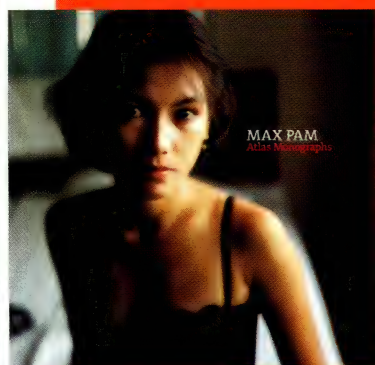
# World View *
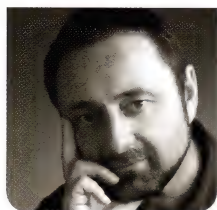


*With Frans Lanting*

# Capturing
# *Time*

Frans Lanting searched out a different way to interpret the passing of time in his images of ancient Colorado rock art.

**N**ot much is known about the ancient people who lived around 5,000 years ago in the American Southwest, but they left haunting expressions of themselves and their spirit world as rock paintings scattered throughout the secluded canyons of the Colorado Plateau. I made a pilgrimage to one of the most impressive sites, deep inside Canyonlands National Park. Hiking there turned into a journey back in time, as I descended from high tablelands hundreds of feet down into a long valley of sandstone walls, a geologic storybook carved by water through the ages.

Coming upon the ghostly figures at the end of the hike is an unforgettable experience. Painted high on the wall, they seem to float above the canyon floor, giving them a supernatural aura. These stylised, anthropomorphic forms are the hallmark of the Southwest's earliest known rock art, and their true meaning remains a mystery.

I sat quietly for a while, contemplating my options for how to photograph this eerie gallery of figures. Showing them up close was one possibility, but that approach seemed too simplistic, so I backed off from the rock wall to look for a meaningful context. Widening my camera view revealed the horizontal lines of geologic time more clearly, and also enabled me to incorporate the figure of my wife as a silent observer whose shape echoed those in the rock paintings, but anchored the scene in the present. Backing off even farther allowed me to include a cottonwood tree in my composition, with its foliage rippling in the breeze. That motion gave me another idea. I put my camera on a tripod and attached a graduated neutral density filter to my lens, which made it possible to extend my exposure in broad daylight to several seconds. The final image brings together several dimensions of time - geologic, historic, and present-day - and as a wind gust tossed the cottonwood leaves, the movement added a notion of ephemeral time. ✳

# *What's The* Fashion?

Rob Ditessa talked to some veterans of high-octane world of fashion photography about their work and how they go about creating their cutting-edge imagery. He also recalls the career of Bruno Benini, an iconic Australian fashion shooter from the post-World War II decades.

**T**aking time out from a busy schedule to reflect on her 22 year career as a fashion shooter, Erica Murray says she's been lucky to be doing work in a field that she's always found exciting. "Although the jobs can be similar, each has the added input of the people you are working with." Despite some initial bad experiences on fashion shoots, Erica was persuaded to try her hand again. "The people were nice, and it was fun. I got engrossed, and I've been doing it ever since", she says.

Another busy and successful fashion photographer is Cybele Malinowski. After doing corporate and architectural photography for more than five years, she moved into fashion three years ago. She remembers her first fashion shoot. The model stood in front of the camera in beautiful clothes and each time the camera fired, the model switched from one stunning pose to another. Malinowski thought, "This is it! I'm in heaven!"

## Fashion Categories

When it comes to editorial fashion work, there's a lot more freedom than with commercial options, says Malinowski. The photographers work with a creative group which includes stylists, fashion editors, hair and make-up artists. As a team, they collaborate and dream up a concept or scene, and work together to create it. "Of course, some magazines come to you with a concept already fully formed, with mood boards, location, storyboards, models, and a creative team. But, particularly for smaller magazines, and more and more for online magazines, there's a lot of freedom and you can take the shoot as far as you can possibly take it."

When it comes to commercial work, the primary purpose is to sell a product, rather than tell a story, she says. Some clients are after a very straightforward shoot, literally to document the item of clothing, and sell it. Malinowski has noted a trend at the moment for "lookbooks", a catalogue of a range distributed to buyers and stockists, to no longer just sell the clothing but to sell a story, or an aesthetic. Labels are after an editorial feel for their commercial images, and often they look for more creativity in shoots. She says, "Then there are the catwalks. I've only been to two Rosemount Australian Fashion Week shows and each time I wondered if I would do it again. There are 'thousands' of models, even more photographers, each hoping to grab an exclusive shot. It's a tough game, but with very pleasant results."



IMAGE BY CYBELE MALINOWSKI.

**ABOVE** Camille Ye. Culture Magazine. By Cybele Malinowski. Nikon D3, 85 mm lens @ f/16, ISO 160. Lighting: One single beauty dish from above. Camille was on a white paper roll, while I shot from two metres above. Post production: Lightroom 2 for basic levels, colour balance etc. PS CS3 for skin correction.

**ABOVE** Photographic print, fashion, black and white, mounted on card, Moya shoe publicity shot. The model was Sandi Mitchell with snakeskin patterned hood and shoe, photograph by Bruno Benini, Melbourne, 1970. Hazel Benini recalls: "In the sixties, about '68 I think it was, for a few years I used to do the advertising for Moya shoes. They were a young shoe. Sandy Mitchell was great because she used to get into the feel of it. I made the snake type scarf thing, and she did a make-up accordingly." From a Hazel Benini, interview with Anne-Marie Van de Ven, Dec 2008. Collection: Powerhouse Museum, Sydney. Purchased with the assistance of the Australian Government through the National Cultural Heritage Account, 2009. © Estate of Bruno Benini.

**LEFT** Danny Heifitz. Alarm Magazine. By Cybele Malinowski. Nikon D3 f/2.8 24-70mm lens @ f/22, ISO 640. Lighting: two umbrellas for the white paper roll background, large 1.5x1m Multiblitz softbox directly beside camera. Post production: shot as RAW file, converted to b&w in Lightroom 3. A composite was made in PhotoShop CS5.

IMAGE BY CYBELE MALINOWSKI.

## Photo Skills

A photographer needs to hone different skills for the various kinds of fashion photography, and having a sound knowledge of portrait work is a good beginning. Erica highlights the need for a good understanding of light in general, and lighting specifically. Malinowski emphasises the importance of an understanding of the aesthetic of fashion and styling. Both shooters identify a key quality of a good fashion photographer as competence in communication, listening to and working with the client to understand and fulfill a brief. Murray explains that with catwalk photography, because a photographer can't control the light, background, or styling they need to focus their artistic eye to decide when to shoot a perfect moment when it all comes together.

One of the difficulties for beginners is they can't identify a potential problem. A major issue when fashion shooters are on location is unflattering lighting. Usually the shoot is a full day's work, and the natural light changes throughout the day. Budget constraints don't allow photographers to work only when the light is right. Says Murray, "You have to shoot at midday as well, so you've got the problem of the noon sun crashing down on the model in an unflattering way, and the challenge is then to make the lighting more flattering. You have to manipulate the light quite severely." To overcome this problem she uses scrims of different thicknesses, combined with reflectors, and very occasionally a flash fill. She says the nice thing about using a scrim is that you can change your f-stop for a shallower depth of field. This makes the background a little lighter, which she finds works well.



IMAGE BY ERICA MURRAY

### ✳ MALINOWSKI'S KIT & TIPS

Malinowski's kit includes a Nikon D3, and several lenses: a Nikkor 85mm f/1.4, a Nikkor 50mm f/1.8, a Nikkor 70-200mm f/2.8, and a Nikkor 24-70mm f/2.8. She uses a Nikon SB-900 flash, and a few filters. Her favourites are a circular polarising filter, and a graduated filter. Her lighting kit consists of a Multiblitz with heads ranging from 200w to 1000w. Her favourite light shapers are softboxes with a honeycomb grid for a more direct and defined light, and a Beauty Dish, a reflector which allows a balance between soft diffused light and clear outlines. She adds, "When I have the budget, it's always fun to play with a ring flash for that hyper-real feel."

Malinowski says creating a shallow depth of field can give a magical effect. "If I have enough time, I like to style the shoot myself. There are no compromises or breakdown in the communication of an idea if you do it all yourself. It's a good option for control freaks like myself. My main issue is time. Styling takes a good day or so leading up to the shoot, and then you have to organise returns afterwards. If you find a great stylist, keep them close," she says.

**LEFT** Images shot for Amellee, an Australian jewellery company, in Alexandria, by Erica Murray for Lot-7 studio. Canon EOS-1D Mk III @ 100mm focal length, f/13 @ 1/100s, ISO 100.

# ✳ Bruno Benini – An Iconic Fashion Shooter

Anne-Marie Van de Ven, the curator of *Creating the look: Benini and fashion photography* exhibition at Powerhouse Museum (Sydney), has described Bruno Benini as "one of Australia's most elegant and refined mid-20th century fashion photographers". She describes Benini as an 'everyman photographer', a commercial shooter who did enjoy some celebrity in his time, but who subsequently hasn't received a great deal of public recognition. She hopes her exhibition will boost his recognition, just as exhibitions of other photographers such as Max Dupain and Athol Smith have documented their talents. Benini popularised fashion through his photography in the press, in particular in the fashion pages of the newspapers in the post-war period. As fashion sections became larger, Benini's photographs spread, often dominating these pages and special features.

Born in Italy in 1925, Benini came to Australia with his family aged five. After studying industrial chemistry at what is now RMIT University, he visited Italy and in the course of that journey he decided to take up the camera. In the mid 1950s he established a studio in the eastern Melbourne suburb of Kew.

Philip Quirk, who is a significant figure in Australian photography in his own right, acknowledges Benini had a tremendous influence on him and was fortunate to have Benini as a mentor from the beginning of their friendship. Benini never made a big deal about his work but with the exhibition he will be looked at with fresh eyes, Quirk agrees.

Like most working photographers, Benini had his share of prestige jobs and clients. He also had regular weekly fashion assignments which were delivered urgently to newspapers, trade and fashion magazines. He recorded his life's work in black-bound journals from the beginning of his career. Each assignment had some basic information attached to the negative number, for example the date, client, models and location. Philip concludes that when you combine this information with his photographic archive over four decades, Benini's work, not only valuable in itself, now becomes reflection and as well a unique history of the business of Australian fashion.

Quirk points out that "Bruno was a young photographer in the 1950s when the transition to smaller SLR type 35mm cameras was just beginning. One of Benini's most notable images, Hot Soup, of Janet Dawson at the Eastern Market Melbourne in 1957, was shot on a 4x5in Linhof camera.

"Bruno, who had spent several months working in Europe at the end of the 1950s, came back with a fresh approach which offered a more natural and less posed look for fashion. But by the 1960s electronic flash packs and fast 35mm and medium-format cameras were offering a new mobility. Photographers and their models embraced this freedom." Hazel, Benini's wife and



**ABOVE** Colour transparency, 4x5in format, probably taken on Benini's Linhof Technica bellow camera, models in suits. The model on the left is the Sydneysider Kissane Davies, who moved to Melbourne to work as a model, photograph by Bruno Benini, Melbourne, 1960s. This is one of many hundreds of negatives and transparencies in the negatives and transparencies series of the Bruno Benini photography archive, taken by Benini in England, Italy, Melbourne and other locations in Victoria, Australia, 1956-2000. COLLECTION: Powerhouse Museum, Sydney. Purchased with the assistance of the Australian Government through the National Cultural Heritage Account, 2009. © From the estate of Bruno Benini.

business partner, worked alongside him helping to create the "looks" associated with the never-ending fashion cycle. They were a dynamic creative team. His personality played an important part in how he created his style, and good technique was the foundation, says Quirk. Benini relied on his learned technical skills, innate sense of design, and a European visual language inspired by a finely honed European aesthetic.

Anne-Marie Van de Ven tells of major changes in photographic technology Benini introduced when working with Janice Wakely, a model and photographer. Between 1963 and 1966, they shared a studio where they introduced a lighting system they had seen in the Vogue studios in London. "It was a big bank of globes, a whole mobile wall of globes for lighting." With this arrangement Benini was able to spread soft light right across the shot rather than use the big spot lights which created high contrast. Where he could, he used natural light. Benini's work was romantic and soft most of the time. He was a magician in the dark room, controlling light, and bleaching out the prints, says Van de Ven.

Because he didn't drive, he used to hop a ride with the models, or go in taxis or taxi trucks. Therefore most of his shoots were done close to the Melbourne area, and he did a lot of location work. "He kept his equipment quite simple, apparently, not carrying a huge amount with him," she explains. "Bruno was a charming, stylish man, who made everyone who worked with him feel that they were the centre of his world. His humility didn't distract from his ability to encourage the right response from his models and those who worked for him. When Bruno was shooting, his equipment seemed like an extension of him. It didn't get in the way because he was the master of it", says Quirk. He lists the camera equipment Benini used during the seventies, when he worked with Benini. "I'm pretty sure he stayed with upgrades of this type of gear until he retired in the late 1990s," he adds. Philip Quirk remembers that Benini's darkroom was configured like many of that era with a drying cabinet for film and RC (resin coated paper) prints. A line was hung above the wet bench for drying fiber-based prints using pegs. And a sign on the darkroom door read "Dark Room. Keep door closed! If it is left open, all the dark leaks out!"

## Benini's Equipment:

- Mamiya RB67 Pro 6x7cm format
- Lenses 50mm f/4.5, 90mm f/3.5 and 180mm f/4.5
- Canon F1 35mm camera
- Lenses 28mm f/2.0, 50mm f/1.2, 135mm f/2.8 and 200mm f/2.8.

**ABOVE** Vida Elekna, Lynn Gleeson, Terry Taylor and Gay Vardis model for a Hicks Atkinson promotion, at Station Pier, Melbourne, photograph by Bruno Benini, 1962. Collection: Powerhouse Museum, Sydney. Purchased with assistance from the Australian Government's National Cultural Heritage Account, 2009. © Estate of Bruno Benini.

## ✳ MURRAY'S CAMERA KIT & TIPS

Murray's favourite kit includes a Canon 1Ds Mk III, with a Canon 1Ds Mk II as her back up. Her favourite lens is a Canon 70-200mm f/2.8, which is easy to use and is excellent in low light. "I use this lens because it's beautiful. It throws the background out of focus. You can get a shallow depth of field and it brings your eye to the product immediately. Your eyes aren't getting confused and wondering where to look. The background is there, but it's soft." Although she prefers natural light, Murray sometimes uses lights and a combination of scrims and reflectors, which reflect a nice soft light which fills in the shadows, and wrinkles! A hard light accentuates wrinkles and if the garment looks wrinkly, it's unflattering. She uses a tripod, and says it's perfect to hold her camera when she needs to take a break.

Erica Murray's first camera came with an important lesson which she says still resonates today. Her then husband, a wildlife photographer, was endeavouring to capture two male elephant seals in battle. To avoid a stampede amongst seals and sea lions, he had to crawl on his stomach along a very long stretch of beach. Reaching the perfect spot, he went to take the shot, but the shutter jammed. After crawling all the way back without images, he was about to smash the camera on the rocks. "I went over and grabbed it out of his hands, and that was my first camera."

When you're not shooting wildlife but highly paid models with set assistants, you're paying for them by the hour, for hair and make-up, for a stylist, a location, and an assistant. There is so much money involved in the business of fashion photography you can't afford equipment failure. She emphasises, "I've got back ups for everything. I've got two of everything!"

Her other tips include:
- Use a combination of scrims and reflectors to sculpt the light.
- Come in closer, or crop in tighter to pick up more detail, folds and pleats, in a garment. Beginners in fashion tend to shoot from too far away.
- "Dust is our enemy", she declares. Murray has her camera bodies cleaned every month. It saves on retouching work, she says.

## Creative Vision

Describing herself as a team player, Murray doesn't insist on creative control. Some clients like to have a bit of control, and like to work with a photographer and create as they go. A new client who isn't very experienced may let a photographer do as they wish. She prefers working in a team with an art director, a stylist and makeup artist, to achieve depth and breadth of consistency so everything is right and in place, including hair, and garments that always need adjusting to fit the model. A shoot begins with a vision, she says. "For example, for the one we're doing soon we're going to Jarvis Bay (NSW) to shoot in a house, and on the beach. It was the director's decision to have a 'beachy' mood for this next catalogue."

## Cooperative Challenges

Malinowski says a big challenge is finding that fine line in commercial photography where you've been hired for your particular aesthetic and personal style, but certain parameters may already be in place which make the task more difficult. For example, you may have a job for a fashion label which has come to you with a specific reference



IMAGE BY CYBELE MALINOWSKI.

**ABOVE** Sarah Blasko, by Cybele Malinowski. Nikon D3, 85mm lens @ f/16, ISO 160. Lighting: Medium Multiblitz softbox directly behind camera. Backlit with a Multiblitz medium reflector head. "In post production we tried to keep it as close to the original as possible in this case. Sarah is beautiful, she didn't need too much help!" says Malinowski.

photo from your portfolio - say a backlit shot, with very little detail, lots of grain, lens flare, even soft focus. The client wants this shot and wants all the colours of the garment to be accurate, and in focus. However, she explains, to do all this you have to compromise, "To have full detail you have to lessen the grain, lens flare, and potentially have the subject lit from the front, or at least use a reflector. And as for the accurate colour temperature, there goes the golden glow. Once you make these changes, the image no longer has the magical elements that made it so appealing in the first place." The important thing, she stresses, is to be open and honest, and communicate with your client from the outset. "They can either let you take creative control, and keep within the original desired aesthetic, or if they do place too many restraints on the process, the end result can be really diluted."

## Digital Manipulation

Malinowski looks on Adobe Lightroom as a darkroom, thinking of the image taken in RAW as a negative which she needs to develop, adjust levels, tweak colour balance, increase contrast slightly, remove chromatic aberration, and so on. "This is all done in Lightroom. The advantage of Lightroom is you can batch process - that is, tweak one image and apply all changes to the rest of the photos. Once this first step is done, we then open the photos in Photoshop. This is where the more detailed work is done, such as removing blemishes, smoothing skin, lengthening or altering bodies, brightening eyes, or whitening teeth."

While, Murray admits, shooters always have to do some digital manipulation depending on the style of the job, she aims to make sure that initially the colour is accurate, and that skin tones are correct and matched. If she has more than one shot with the same garment she checks the colours match, and of course that there are no dust spots or anything too unsightly showing. "We set up a computer with a dark cloth around it so we can see it, and sometimes I even take a monitor because often the laptop isn't good enough for judging certain things."

## Photo Trends

While both photographers are well aware of trends in their field, they follow the golden rule of being true to yourself. Malinowski says this may not be well received, but trends come and go. "I believe it's important to stick to your own style, and after a while it will become recognisable and desirable." Murray says you have to be a little bit careful about which trends to follow, and which to let go. Photographers should judge which is the best style to adopt for each client, and go with that, she says.

# *Flowers,*
# Football & Fame

Editor Robert Keeley checked out a collection of high-quality photographic books which will reward considered reading and repeated viewing.

Each year around this time there's a surge in books of all types appearing in stores. Hopefully enthusiasts can find a bit more time to peruse their purchases during a summer break. Despite the buzz around electronic readers in the last 12 months (and the usual chorus of tech gurus telling us that paper books, along with magazines, are now "old technology" and permanently destined for remainder bins – as if the latest e-reader won't be on a spare-parts scrapheap inside two years), publishers are apparently fighting a rear-guard action and releasing a steady flow of really interesting titles.

Certainly the ones I had a chance to examine prior to Christmas were not only of the highest quality, but also made for fascinating reading and viewing. The titles I've reviewed in the last few months are highly creative and exceptional books, for a variety of reasons.

*Wildflower Country*, by Stanley & Kaisa Breeden, has already been mentioned in our profile of this iconic nature and landscape photographer and his wife, who reside in the rainforests of Far North Queensland. The profile of the Breedens appeared in our October issue. The Breedens have dedicated themselves over many years to producing the best quality images which technology can create, and in this, their latest volume, they've succeeded admirably.

The premise behind this luminous 240-page hard-cover publication is the Breedens' attempt to cover the spectacular wildflower growth which occurs in the south-west region of Australia's biggest state, Western Australia, each Spring. For some time Stanley Breeden has been comprehensively

covering in macro format every small plant or animal he can find in the natural world, and in *Wildflower Country* he has decided to apply his abilities to shooting WA's flowers in extreme close up. How he went about this makes up a significant part of this story. He used a multi-exposure technique taken to extremes, shooting exposures in layers to overcome the inherent problem with macro images of shallow depth of field. Then, via the advanced technical computer skills of his wife Kaisa, Breeden merged these images to create amazingly crisp and deep images with exquisite detail included within each frame.

This whole undertaking was no small task. As Stanley Breeden writes at one point, "There are few other places on earth where flowers are so all pervasive, so varied, and so sumptuous." He should know, having shot images for magazines like *National Geographic* at locations around the world.

Physically, the challenge of covering such an area of Western Australia was enormous. The Breedens went through a region running from Shark Bay on the central west coast of this vast state, all the way down to the isolated Fitzgerald River on the far south coast of WA. Apart from the massive effort required to drive into little-known corners of this broad region (which covers over 1000

kilometres north to south, and is roughly 300 kilometres wide at its broadest point), the technical challenges involved in shooting wildflowers in wild places were enormous, especially with the techniques the Breedens used. Each image required the shooting of a series of frames with tiny changes in depth of field, and if a breeze wafted in at an inconvenient time, or the light changed substantially during a shoot, the exercise had to be started again or abandoned. Such an approach requires immense patience and exacting standards, and the fact the Breedens were able to display these admirable qualities over an extended period has brought readers the ample rewards seen in this fine book. For enthusiasts of both landscapes and wildflower images, this book is well worth the purchase price. *Wildflower Country*, published by Fremantle Press, is available in bookstores for $75.

On a topic far removed from wild flowers, *Our Great Game* is a 304 page hard-cover coffee-table book delving into the photographic history of Australian Rules football, and it's a rich photographic record. This code, which originated in the southern states of Australia and which in recent decades has made a determined push into the country's north, began in the latter

half of the 19th century, so virtually since it began it has attracted photographers. This leaves the publisher in the fortuitous position of having an extensive back catalogue from which to compile a volume like this. The publisher Slattery Media Group specialises in books and magazines on sport, and this heavy and classy volume reeks of a massive effort in scouring the photographic record. It would have been a labour-intensive undertaking, because although there's no shortage of material to review, that very ubiquity would have meant devoting countless hours to careful assessment. Rather than requiring massive investigation to uncover old photos, the task with this book's compilers would have been editing down a final selection from a huge original body of quality work. Some of the oldest images in this fine book, while less technically assured,

have a high historical value, but many of the latter images are outstanding and sometimes brilliant sports shots, captured by newspaper and magazine shooters who were generally the best in their field. They cover everything from the game's finest moments, to the supporters, coaches, and players' highs and lows. It's great to see many black and white shots included; colour images largely appear in the latter pages of the book. But whichever format they appear in, these images all excellent examples of the craft of sports photography, taken from every part of the game, ranging from great grand finals, to the most mundane training sessions, and even despairing defeats. Ironically enough, the cover shot is of a typically dramatic mark by Gary Ablett senior, one the game's greatest players, taken at an obscure suburban ground during a essentially meaningless pre-season practice game in the early nineties. That says it all about the challenge of sports photography and its ability to create dramatic moments when they probably shouldn't happen. For sports photographers therein lies the real challenge in capturing this human endeavour. This book has a foreword by a legend of the game, former Richmond player Kevin Bartlett AM, and some interesting extended

captions accompany the images to offer context. *Our Great Game: The Photographic History of Australian Football* is available in bookstores for $99.95, or through footybookclub.com

Another truly challenging arena for photographers is photojournalism. In recent times it has become even more of a battle (if that's possible) as the media landscape has changed so significantly and become fractured by websites and blogs, amongst a host of other delivery systems. The impact of those changes has been that traditional outlets, under increasingly arduous cost structures and subsequently reduced budgets for this type of photography, have simply cut back on their support. Nonetheless, this area of our craft remains fundamentally important, and its impact can be seen in a powerful volume from the high-end art and photography publisher Phaidon. *Decade* is a compendium of photojournalism using images taken in the decade 2000 to 2010. Phaidon got two experts to oversee the arrangement of the images - Eamonn McCabe, a professional shooter who was photo editor of the UK's Guardian newspaper for 13 years, and Dr. Terence McNamee, Director of Publications at the Royal United Services Institute, who writes extensively about foreign affairs. From the terror attacks on the twin World Trade Centre towers in New York and the tsunami in the Indian Ocean, through to young debutantes celebrating in Mexico, this heavy 504 page hard-cover book is a revelation. News photographers have worked assiduously to record major and minor events throughout the first decade of the 21st century, and in this outstanding volume of photojournalism Phaidon has put together a great record of human (and natural) events. And while a vast array of photography today is seen through more media outlets than ever before, there is still (and always will be) room for the best images. It's gratifying that a publisher such as Phaidon sees the value in promoting them. This dense book is packed with dramatic, emotional, and fantastic pictures of events which have shaped our planet in both big and small ways over the last 10 years. It should also be noted that for squeamish there are some quite disturbing images of violence and its after-effects. There are far too many powerful images
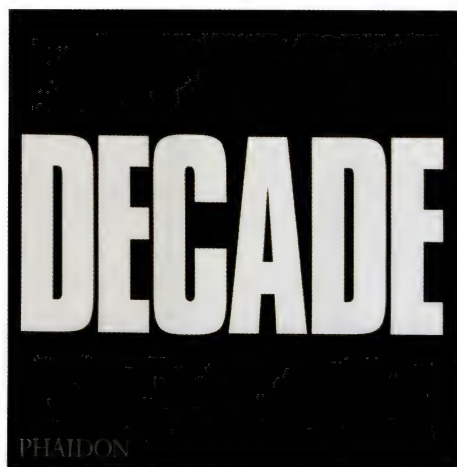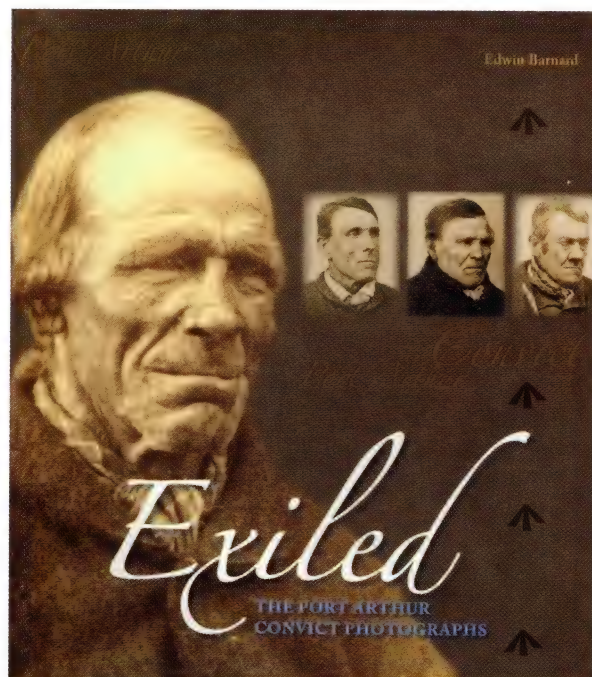


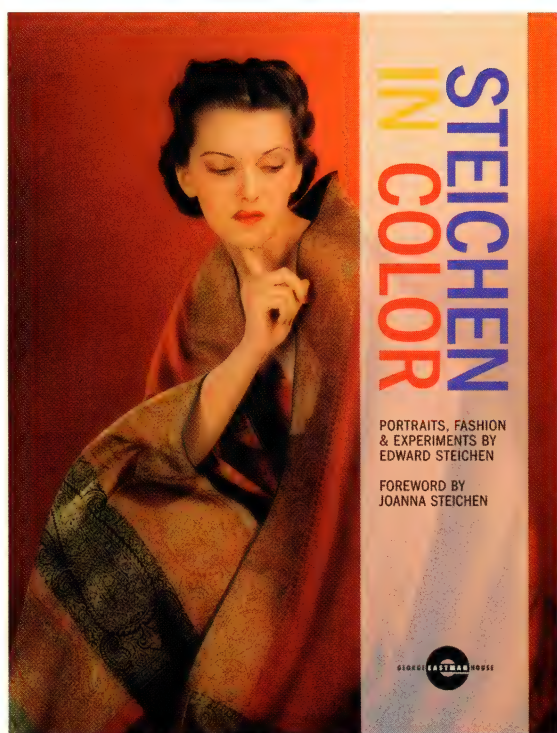"Some of the best photographers in the world have contributed..."

to discuss here in detail, but any serious photographer should consider buying this book, if only because one of the best ways to improve your own image-making is to critically review the best images from any given discipline. Some of the best photographers in the world have contributed here, though many aren't well-known. The book is divided into chapters representing each year of the decade, with a brief summary of events in that year, and the images cover many significant events from each of those years, but also those which might not qualify as such, but which nevertheless reveal much about our humanity. Containing 500 photos, this *Decade* is a book worth owning for any photographer with an eye for history. It's interesting that McCabe also comments on Phaidon's prestigious publication *Century*, which was published in 1999 to encompass a century of photography. McCabe says that book's editor reviewed hundreds of paper prints by hand. By contrast, McCabe notes that for *Decade* he never looked at any image that

wasn't digital. Decade is available from major bookstores for $59.95.

*Exiled – The Port Arthur Convict Photographs* is an important historical record for an entirely different era to *Decade*. Yet its significance once again illustrates the importance of photography in offering us perspective. It's amazing to think that in the latter years in which the infamous Tasmanian penal colony of Port Arthur operated, some of the earliest available cameras were able to record the faces of some of the men who had been transported and incarcerated there. Author and publisher Edwin Barnard discovered a catalogue of these historic portraits while researching material for another project, but he quickly became side-tracked from his original quest into unearthing of the stories of the men behind the images. The result is an intriguing story book, amply illustrated with the sepia pictures which offer a glimpse into the faces of these hard, yet ordinary men. Often transported for minor misdemeanours, these convicts still sometimes revealed more hostile natures. Ephraim Doe, for instance, was transported to Australia for stealing wheat and a pair of boots, yet in Australia, once released, he was later imprisoned for manslaughter, which he committed when he was disturbed whilst stealing a neighbour's sheep! His grainy, blurred image gives no hint as to his potentially violent nature, nor the fact that

**STEICHEN IN COLOR**

PORTRAITS, FASHION & EXPERIMENTS BY EDWARD STEICHEN

FOREWORD BY JOANNA STEICHEN

he actually married and had children and grand children in Australia, where he died in 1893. Australia was a tough environment, populated in many instances by men with pockmarked backgrounds, and the images of the convicts in this book show tough, weatherworn faces.

But this fascinating book also tells the stories behind the images, gathered together through the hard work of the writer. It's also illustrated with original scenic photographs, and artworks produced by painters and sketchers from the time. In all, Barnard explores the lives of 20 convicts in some detail. He presents an interesting slice of our convict history, and it makes compelling reading. The images in one sense are secondary, yet the chance they offer us to look into the eyes of these unwilling Australian pioneers is unique. The pictures were apparently taken in 1874 (though this isn't entirely beyond dispute), when Port Arthur was almost at the end of its tenure as a functioning prison. The men photographed (possibly for prison records, though that's also apparently open to debate) had returned to the prison after being re-sentenced when they had re-offended following earlier releases. Within a few years of these pictures being taken, Port Arthur was finally closed, and before the turn of the century many of its buildings had burned down in wild bushfires. Yet this prison (and the entire convict transportation system, which delivered over 160,000 people to this country) has marked Australian history indelibly. This colourful portrait from our past, published by the National Library of Australia, and available in bookstores for $39.95, is another great reminder of the immense value of straight photography in recording ordinary lives for posterity.

Photographic history comes in many forms. Edward Steichen, born in Luxembourg in 1879, but raised in America, was one of the iconic names of the first 100 years of popular photography, and his influence was profound. But he was a constant mover. Amongst other activities, this photographer, painter, and art gallery and museum curator helped produce a breakthrough magazine called *Camera Work*, which dedicated itself to the new world of photography. But he did a lot more. In a new 130-page hardcover volume *Steichen In Color*, we learn from his last wife Joanna that when he felt he'd mastered something he would automatically charge on to the next challenge. But he still almost compulsively tried to perfect every photographic technique or category he was ever drawn in to – and there were many. So fanatical was he about perfection that in 1960, towards the end of his life (he died in 1973), he went to the effort of destroying what he considered were his inferior negatives by burning them and then burying them in a swamp! Finally he dumped many in a pond near his home. A relatively small selection remained, and with this collection Joanna Steichen (who was 27 when she married the 81 year old Steichen) became sole executor to her husband's photographic estate. The collection went to the George Eastman House photographic museum in Rochester, New York.

From there, this unique book has been produced. It's worth quoting the co-written introductory chapter by George Eastman House curators Alison Nordstrom and Jessica Johnston, where at one point they encapsulate the reasoning behind this quality publication.

"*Steichen In Color* provides an unusual slice of the artist's vast output. By considering only his colour work – despite its differing technologies, time periods, intentions, and uses – we may find some new insight into the mind of this artist." Essentially this book is a glimpse into the cutting edge of early colour photography through the eyes of one of the craft's great creators. For photographers interested in the development of photographic art and technology, and also the background and creative insights of one of the craft's legends, this is a fascinating publication. Published by Sterling Innovation, and distributed by Capricorn Link, it's available through major bookstores for $34.99.

Some might find the title of *The New Joy Of Digital Photography* a touch ironic or perplexing. When did the joy become passé? Irrespective of its irritating title, this Lark Photography book covers basic ground well. Written by experienced photographic author Jeff Wignall, this book is in fact an updated and revised version (hence the "new" joy). The original version was a straightforward and clearly written manual, and this volume mainly covers the latest technological developments in the field. It also outlines various sound techniques and tips, but some of these really don't change that much, especially at the entry level. Nonetheless, with digital imaging it's essential to keep updated regularly, and Wignall is well-qualified to tackle this task. Published by Lark, *The New Joy Of Digital Photography* is available in major bookstores for $39.99. ✳
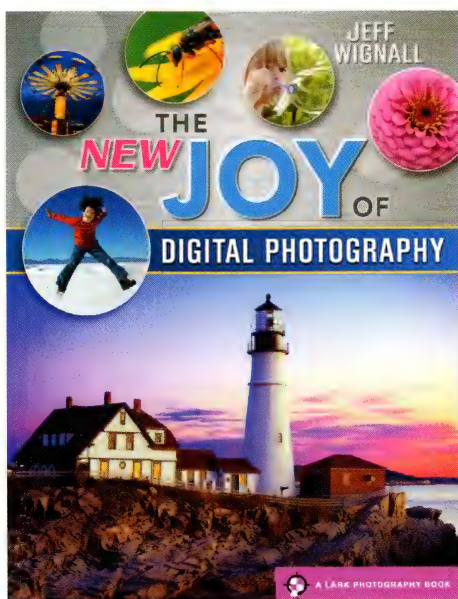
# Combination
# Processing

David Bigwood explains some different techniques he's used to process his digital images when he has to cope with a wide range of tones.
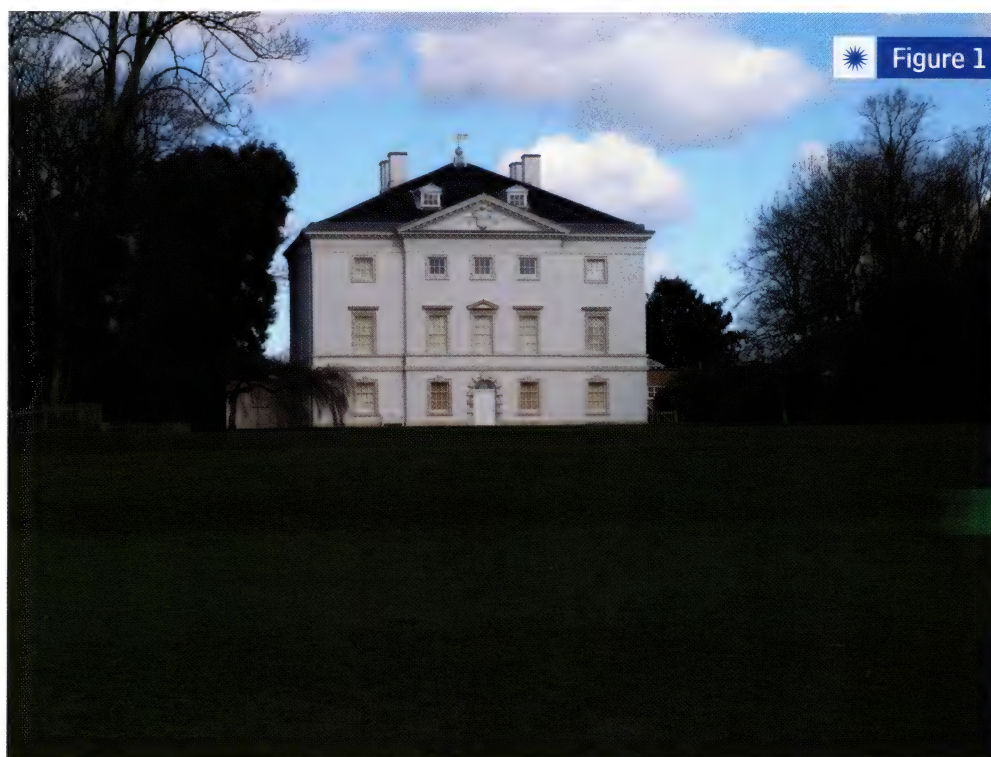


Figure 1

Final Image

I was struggling with a difficult RAW image with a wide range of tones (figure 1) recently when my thoughts went back to my darkroom days, when hard-to-print black and white negatives were given the Multigrade treatment. For those who never experienced the thrill of darkroom work, Multigrade was an Ilford paper which enabled photographers to vary its grade from hard to soft by using filters. By making test strips using one of the soft filters and another using one of the hard filters you could calculate the necessary exposure through each filter on to a single sheet of paper so that both the highlights and the shadow areas were correct.

The image I was battling with was a high-contrast one and it occurred to me that somewhere I had come across a way of solving the contrast problem by processing the RAW file twice, once for the highlight areas and then again for the shadows and finally combining the two - a bit like the old Multigrade process.

With all the fervour of a convert I opened my RAW file in Adobe Camera Raw (available as a free download from www.adobe.com). I selected 'Exposure' in the basic menu and adjusted the slider until I had the highlights looking right (figure 2). I ignored what was happening to the shadows; their turn would come in a minute. I opened the file into Photoshop (my current version is CS4, but my investigations indicate CS5 is identical for this exercise) and saved the result adding 'light' to its file name (figure 2a). I then closed that file and re-opened the RAW file. This time, I adjusted the exposure slider to make the shadows look right and ignored the highlights (figure

Figure 2a

Figure 2
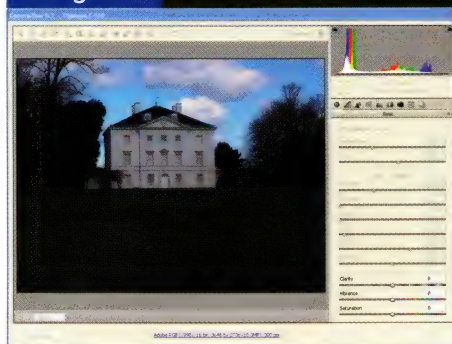
3 - the red is Adobe Camera Raw's warning that all is not right with the highlights). Once I was happy with the result, I again opened into Photoshop and saved this file with 'dark' added to its file name (figure 3a).

I left the dark file open and re-opened the light file. I then copied the light file and closed it. This copy was pasted on to the dark file so both copies were on the same file (figure 4). The next step was to blend the two. At the bottom of the Layers palette I clicked on the Layer Mask button (white circle in grey square) which brought

Figure 3a



Figure 4



Figure 3



Figure 5
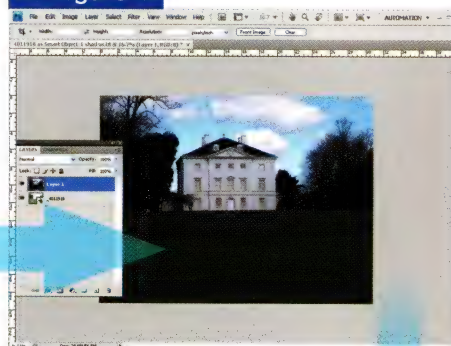


Figure 6

**Figure 7**


**Figure 8**


**Figure 9**

up a white rectangle on Layer 1 (figure 5). I clicked in that rectangle and then chose a brush, made sure that the foreground colour was set to black, and began brushing across the image. This had the effect of allowing the underneath ima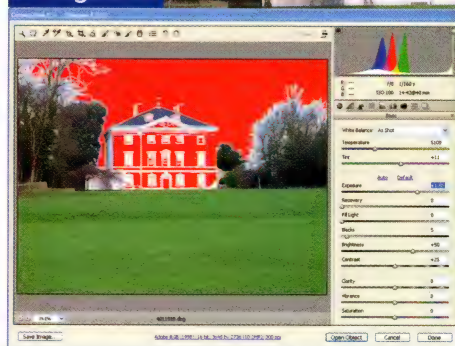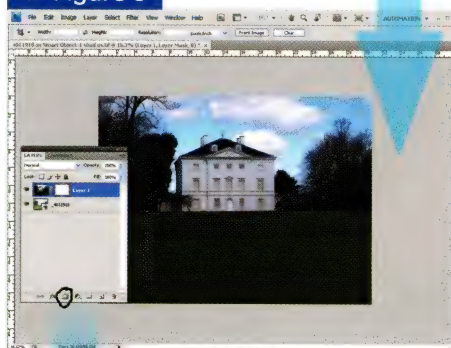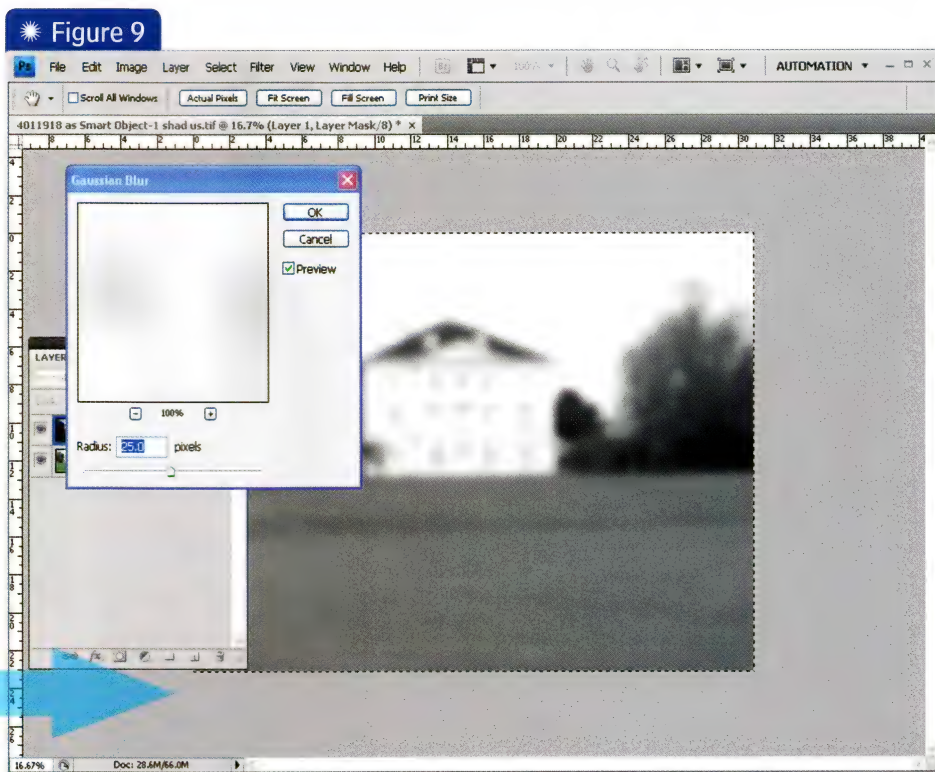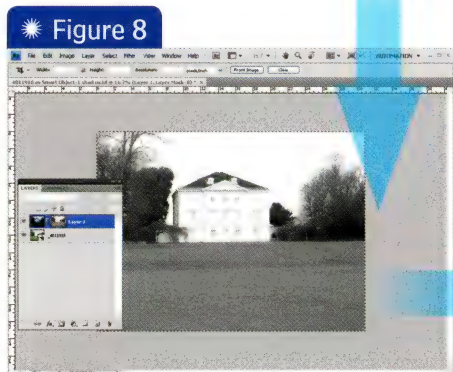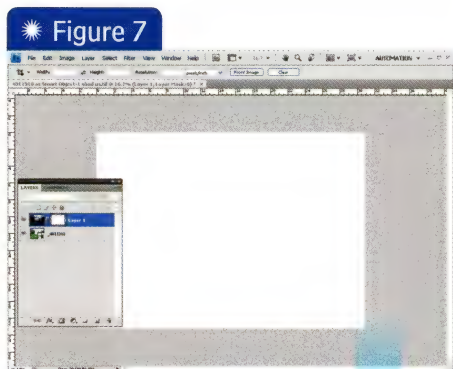ge to show through the top thus blending the two original files to produce a less contrasty image than the original (figure 6). The more you brush, the more of the top layer is wiped away. If you go too far, switch the foreground colour to white and by brushing again you will reduce the effect of the original brushwork.

An alternative way of blending the files is to use the Opacity slider at the top of the Layers palette. However, this doesn't allow you to vary the amount by which you want different areas of the bottom layer to show through. Whichever way you choose, you can finish the image with your usual tweaking of curves or levels.

This basic method works well, but in my constant search for improved ways of using Photoshop I began browsing through the many photography books on my bookshelves. It was Ross Hoddinott in his book *Digital Exposure Handbook* who provided me with the answer and this became my preferred method of working.

I start in exactly the same way as described above so that I have a light and a dark file of the same image. Step 2 is the same - pasting the light image into the dark file and closing the light file. Add a layer

mask to Layer 1 and open it as before. This is where the differences begin. Select the Background layer and then click Control + A to select the image then copy it via Control + C. While holding down the Alt key, click on the white rectangle layer mask, which will cause the image to disappear (figure 7). Click Control + V to add the copied background image to the layer mask. It will appear as a black and white image, but don't worry, all the colour details are still saved (figure 8). To ensure a gradual transition of tones, select Filter>Blur>Gaussian blur and set the radius to about 25 and click 'OK' (figure 9). Finally, click on the Background layer and the images will be blended (main image, pages 30-31). All that remains is your usual fine tuning.

These methods of blending are as useful as my old method of Multigrade in the darkroom, but can I use them on the old negatives in my files from film days? And what about those digital images which many of you save as JPEGs? The answer is 'yes' - with a little variation.

As these aren't RAW files they will open straight into Photoshop rather than via Adobe Camera Raw, but there is still an Exposure slider to use. You will find it in the Layers palette. Click on the half black and half white circle at the bottom of the palette and select 'Exposure' from the list that is shown and then use the slider to prepare one highlight image and another shadow image. Once you have these, just choose the method from the

above which suits you most and go to it.

These methods of combination printing in the style of the old Multigrade are useful to rescue some less -than-perfect images but our aim should always be to produce correctly exposed images in-camera.

If faced with a range of exposure required for the subject that exceeds the recording capability of your sensor or film then you may have to resort to neutral density graduated filters to produce the desired result or, in extreme cases, to the High Dynamic Range (HDR) method of preparing a result which can't be achieved in a single exposure. You'll need your camera on a very steady tripod as you'll be shooting a number of images which have to match exactly for the process to work. The easiest way of making the exposures is to use your camera's bracketing function so you won't need to touch the camera between shots. That way you can avoid accidentally moving it and ruining your sequence. There have been books written on HDR (as well as articles in AP) so I will leave it to you to discover more of this process.　✳

# Winners

## Our Locations

This month we publish the winning images from our Locations photo competition. This challenge drew a wide variety of images, and many were of a high standard. As well, with this relatively broad category we were open to many different styles of image. Outdoor images rely to a large extent on evocative light and strong composition for their impact. Ultimately, however, we were looking for one of the most enduring elements judges use in assessing any image for any competition – the "wow!" factor. The first six images we have selected here have each won a Kata Ultra Light Bumblebee ULB222 backpack valued at $450. Others were images that we deemed to be runners up. Thanks to all our readers for participating!

## Photographer
## Stephen Gregory

### Editor's comment
Essentially in this competition we were looking for images which expressed an evocative feel about a given environment. Without doubt Stephen Gregory achieved that with this beautifully lit and cleanly composed image. Taken at just the right time on Godfrey's Beach at Stanley in Tasmania, near sunrise, and slightly warmed with software adjustments, it nonetheless works brilliantly and reinforces the message about keeping it simple. Lovely work!

### Details
Nikon D90, 10-20mm lens @ 10mm focal length, 0.77s @ f/22, 2 Neutral Density Graduated filter, converted from RAW file in NX2, sharpening, added contrast and minor warming.

## Photographer
# David Haworth

### Editor's comment

We kept coming back to this interesting shot, and that's one of the primary rules for any strong photograph! Shot near Lithgow, NSW, this image captures a fascinating locale, with lots of ruins to explore. In the right light this derelict blast furnace is clearly a great subject, and here David Haworth has picked the beginning of a dramatic sunset as storm clouds were approaching. There was a bit of manipulation involved here to bring out all the relevant details, but the overall effect is still naturalistic, and powerful.

### Details

Canon 5D, 16-35mm lens @ 60mm focal length, 1/125s @ f/10, ISO 100, -1 EV, RAW file converted five times from -3 EV to +3 EV, processed in Photomatix HDR, tone mapped, minor Photoshop adjustments.
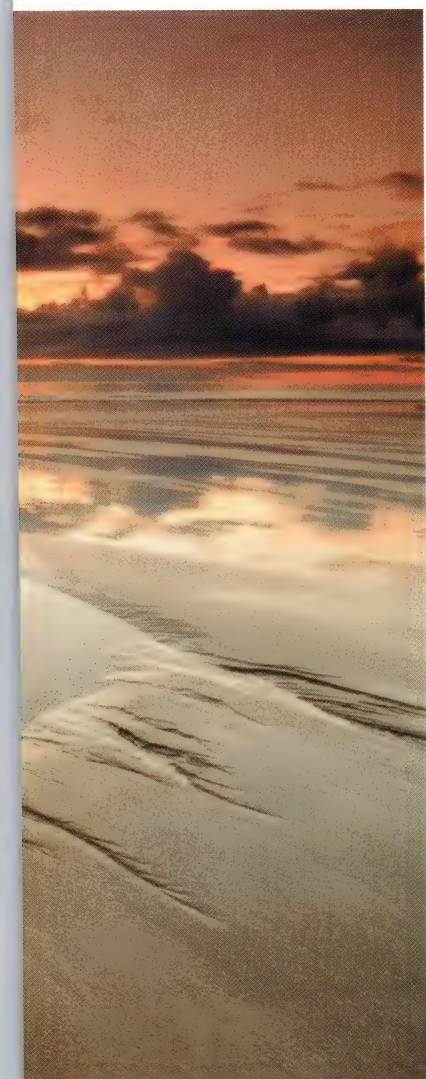
## Photographer
# Rochelle James (right)

### Editor's comment

Now for something completely different! Ordinarily I'm not a fan of selective colouring of images. But to my surprise this image hit me between the eyes! It helps that before any digital trickery was employed, some fundamental and basic principles of photography (rule of thirds, a good leading line, effective light, crisp and sharp definition) were adhered to. Too often selective colouring is used to cover up poor technique in other areas, or the colouring is overdone. Not here. Here, because the picture is already very strong, careful selective colouring is icing on the cake. Very nicely done!

### Details

Canon EOS 5D Mk II, 24-105mm lens.

# Locations Photo Competition Winners
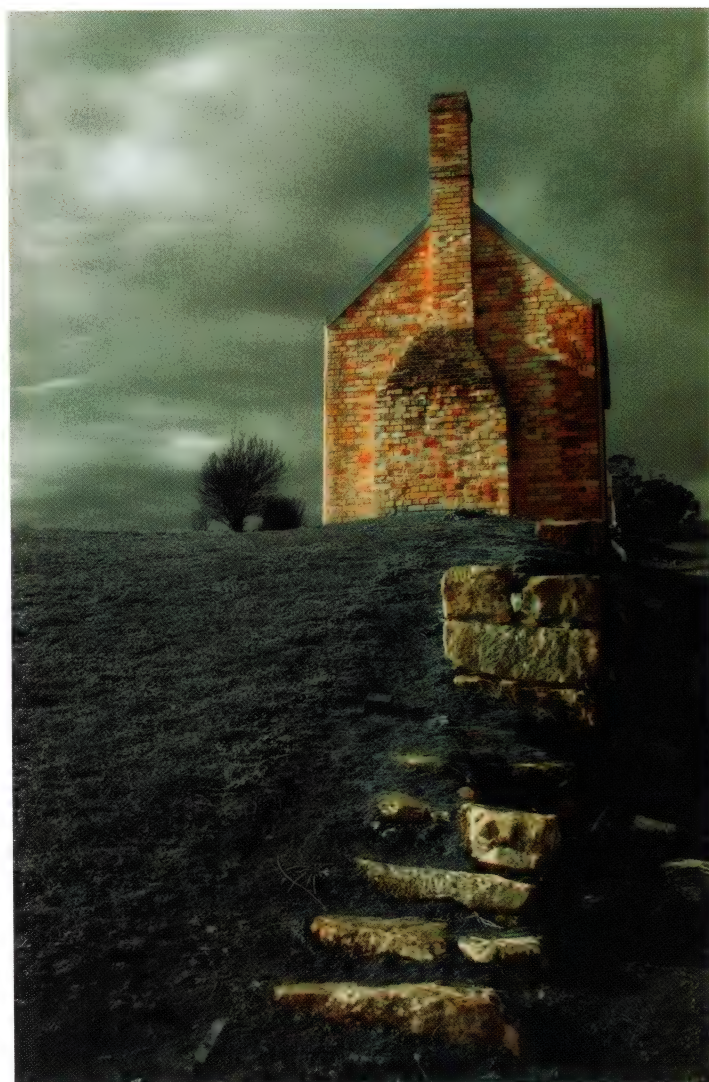


## Photographer
# Bronwyn Gudgeon (above)

### Editor's comment
This image of Ormiston Gorge in the West MacDonnell Ranges outside Alice Springs really captures the scenery of this iconic region. You can feel the heat oozing out of the rocks. Importantly, Bronwyn Gudgeon has managed to retain detail in the rock walls at the back of this canyon, and also in the branches of the ghost gum. The water has that lovely tannin colour, and despite shooting well into daylight hours, Bronwyn has retained some detail in the sand as well. It's also sharp and well composed, using the foreground tree as an effective framing device.

### Details
Canon 1000D, 70-300mm telephoto lens, shutter priority mode, minor editing to remove cobweb from tree.

## Photographer
# Colin Frederick (below)

### Editor's comment
What a lovely, subdued and atmospheric picture! Colin Frederick shot this chilly scene during a visit to Bratislava, the capital of Slovakia in central Europe. Selective softening around the edge of the frame has helped us focus our attention on the passing figure with the umbrella. This is another technique which needs to be done with care, so as not to overcook the image! The composition is different, and in fact without blurring out the foreground you could argue it was poor. But I like the positioning of the sign in relation to the person strolling by, the pattern created by the windows, and the muted tones. It reeks of cold and melancholy, and when pictures evoke a strong feeling they succeed.

### Details
Canon IXUS compact, 1/160s @ f/3.5, lightening and blurring in Photoshop Elements 6.



## Photographer
# Robert Morgan

### Editor's comment
Our final contestant to score a Kata bag has created another simply constructed image, using early morning light, and basic rule of thirds composition. It's a very clear formula, but it works! The use of a tripod and cable release signals a serious intent to capture a strong seascape image at Port Douglas in Far North Queensland. But the key element which really adds something extra to this shot is the blurred figure walking the dogs. Those figures are positioned nicely in the frame to balance the bulk of the palm tree at left. The clouds in the sky add interest, and finally (and really importantly) that horizon is straight!

### Details
Canon 450D, 12-24mm lens @ 12mm focal length, f/16 @ 1/8s, ISO 400, tripod and cable release, polarising filter.

## Photographer
# Diane Rudd (above)

## Editor's comment

Camped on the banks of the chilly Tumut River in New South Wales Diana Rudd rose early (a good plan for atmospheric landscape images!) and shot this misty Turner style image. Then she went back to bed (another good plan!). We love the vague reflections and the bare, still trees, and there is just enough detail in the foreground and the edges of the frame to give us a hint of landscape. But it's the fog which really makes this wispy, haunting scene.

## Details

Nikon D70s, 18-200mm lens @ 18mm focal length, 1/125s @ f/9, ISO 200.

## Photographer
# Warwick Lester (below)

## Editor's comment

Part of shooting interesting outdoor images is being in the right place at the right time. Warwick Lester certainly was when he took this shot at Bendemeer near Tamworth in NSW. With a strong resemblance to an English landscape, the frosty white ambience of early morning in this chilly landscape has been well captured. The reflection is strong, and the exposure is accurate, which can be a bit tricky when there's lots of white in the scene. Some power lines were removed from the scene, as well as a small sign near the river bank, but no other digital adjustments were undertaken. The small stick on the bottom edge could have been cropped.

## Details

Canon SX 10 IS, 7.6mm focal length, 1/160s, ISO 80.





## Photographer
# Michael Maher

## Editor's comment

We liked this image of Zhouzhuang, near Shanghai in China. It's got a lot of intricate detail in it, and that detail is nice and sharp. The channel creates a good leading line through the image. Black and white still carries impact, perhaps more so in this day and age when almost everything is seen in colour, but it needs to be worked well, and here it's been pretty effectively done. As well, the square format is different. That format can suit a composition, and we think that's the case here. This image has had a lot of software manipulation to create it, but we don't think it has been overdone.

## Details

Canon 400D, 24-105mm lens @ 24mm focal length, f/5.6 @ 1/100s, ISO 100, developed in Aperture, converted to monochrome and modified using layers in Photoshop 5. Cropped square to remove sky, unsharp mask.

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amazing crew. Your prices are excellent, your service is outstanding, and your cameras are the genuine thing. Thanks so much.
**Tania, VIC 21/6/2010**

"I ordered my new Pentax Optio W80 Digital Camera on Thursday late evening and it arrived early Monday morning to Perth.... I was very happy with the service and especially the savings.... thank you... will order from this website again." **Heather, WA 31/5/2010**

"I made a (very) late decision to buy this camera before going on holidays and ordered via the website with a request for urgent delivery. Before I could follow this with a phone call the following morning they had phoned, checked the order and got the camera to me (in Perth) the next day! The customer service was excellent and I'll definitely use DCW again. Oh, and by the way, the price was the best Australian-based price I could find and the delivery charge was very reasonable. 10/10 guys, thanks very much."
**Debra, WA 15/4/2010**

" Living in a country town one has limited choice for purchases. DCW is a blessing, there prices are cheap, service is first class and delivery is super quick. My only choice would be to shop in Melbourne with the added cost for transport etc but the web site makes it a breeze and freight is cheap. Thank you for the five star service."**Gary, VIC 15/2/2010**

"I just want to say that your website is excellent. Very informative and your pricing is very competitive. I'm heading to your store next week!"
**MS, QLD 15/2/2010**

"I just wanted to express my gratitude for providing such an excellent service at such competitive prices. I ordered a camera online on Friday afternoon and it arrived Monday morning - awesome. I will definitely be back for more!"
**Paul, WA 9/2/2010**

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# Staying On Tour

## *Part One*

When Editor Robert Keeley became the official photographer for a sports tour to Greece, he was presented with a whole range of photographic challenges. In part one he tells how he prepared, then began shooting images.

The request came at short notice. Just one month out from a tour of Greece by the recently formed Australian Hellenic Cricket Foundation, I was approached to fill a hole as the group's tour photographer. It wasn't a job I'd done before, but by the same token it was unquestioningly an offer I couldn't refuse. After rescheduling work commitments, I accepted the challenge - sometimes you have to jump first and then swim hard or sink!

I've shot a wide range of different sports images over the years - everything from cycling to yachting to motor racing - but the events I'd covered had always been either extended over several days at a local venue, or had simply been one-off events which

were over in a day. I soon discovered the proposition I signed on for was a three-week tour (mainly on the Ionian island of Corfu), where I'd be required to shoot images covering every aspect, from the one-day games themselves – four official contests and one practice match – to a range of promotional events, including press conferences, school visits, government meetings and civic receptions. Soon enough I was powering vigorously through very choppy waters indeed (and occasionally searching for a life jacket)!

The Australian Hellenic Cricket Foundation had been formed by Australians of Greek origin to promote the British Empire's most enduring sports pastime, which I found to my surprise had a long and

distinguished history in the birthplace of democracy by virtue of British Imperialism. Cricket had been played in Greece since 1823, and in fact Corfu has several teams. The AHCF program included matches of between 20 and 40 overs against three of the stronger teams, another practice match against a team of Afghan refugees who were enthusiasts, and a final match against a combined Greek national team. As well, on the morning of one match there was to be a demonstration game of Australian Rules football, where the touring party was to be divided into two teams, with extra positions filled by locals. Even at its bare bones, this was a busy program, but it wasn't until I actually arrived that I understood how significant the tour had become in Greece,

**ABOVE** Catching practice in the sun, late afternoon on the first day. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/500s @ f/7.1, ISO 250, sharpening and minor cropping.

**LEFT** Trinkets for sale outside a store in Ioannina, taken in warm early morning light. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/60s @ f/7, ISO 100, -2/3EV

**OPPOSITE** A group shot taken prior to departure at Melbourne airport. Shots like this are always challenging, especially when family members are shooting over your shoulder! This usually distracts at least somebody in the group, and the bigger the gathering the more potential distractions you'll face. Be direct when gathering everyone's attention. I try to avoid flash, so I cranked up the ISO to 1600. To cover my bases I took several images. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/25s @ f/2.8, ISO 1600, no flash.
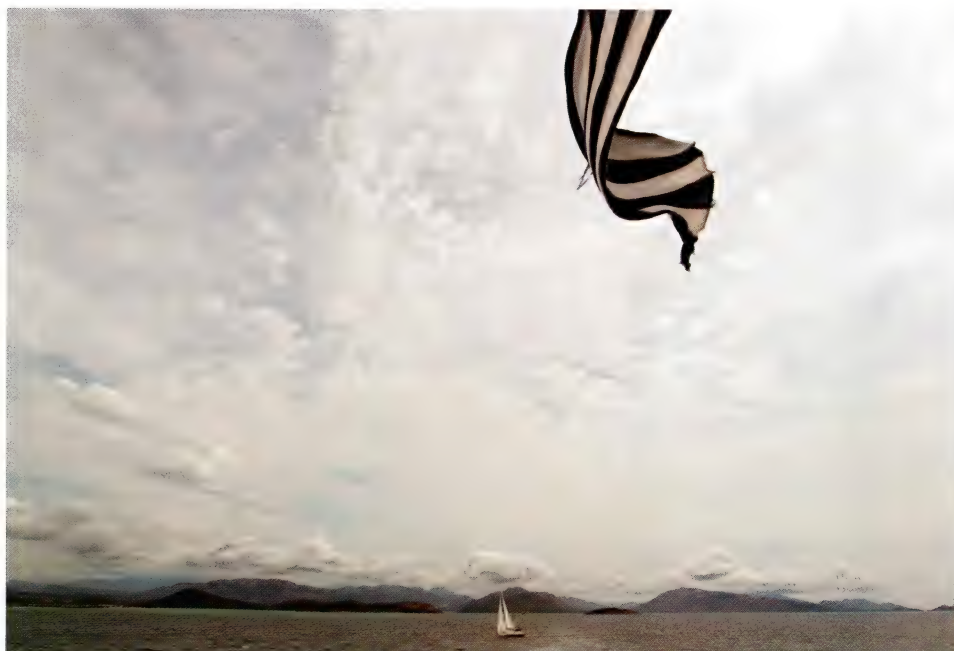
**MAIN IMAGE** The war cemetery in Athens where Australia troops who defended Greece in World War II are buried. The cemetery was immaculate. In bright morning sunlight I used a polariser. I later used Photoshop to lighten dark shadows. EOS 1D Mk IV, 16-35mm lens @ 35mm 1/160s @ f/5.6, ISO 100, sharpening, minor cropping.

**TOP** While on the ferry to Corfu I looked for some different types of travel images. This shot, taken from the stern near the ship's flag, to me encapsulated the feel of the Greek Islands. Not too long after this it started drizzling! EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/640s @ f/16, ISO 200, -1/3EV.

**ABOVE** During a restaurant lunch with a government official (right) I was asked to shoot news portraits. It was a difficult scenario, with large windows and strong midday light to the left. After some shots facing in that direction I asked the group to face me parallel to the window to get a better exposure. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/30s @ f/10, ISO 4000, no flash.
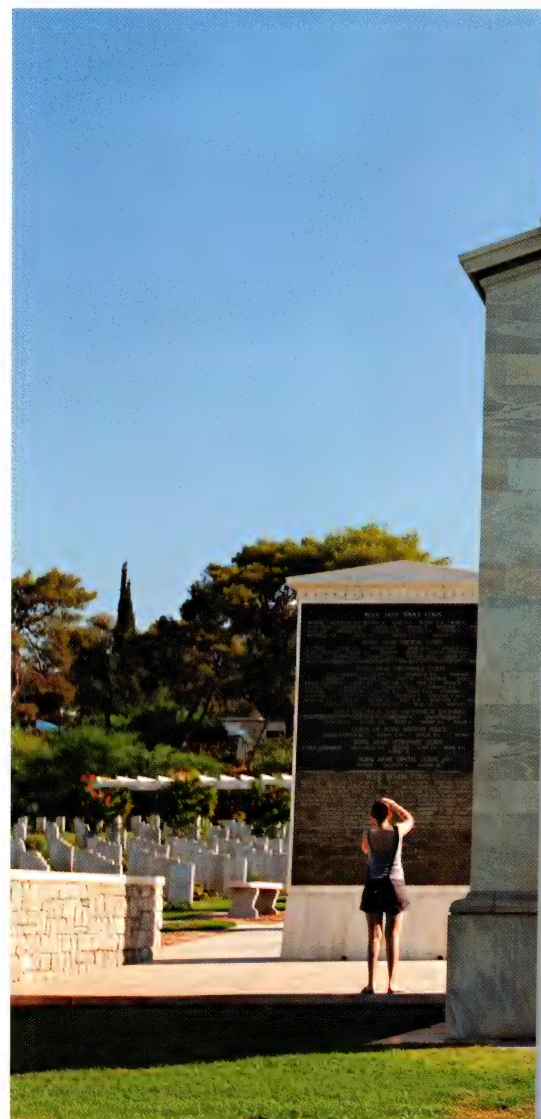
and the extensive media coverage and public interest it had garnered. I was to be faced with one of the most crowded three-week bursts of photography I've ever encountered, and there were lots of lessons to learn along the way.

## Gear Preparation

The President of the Australian Hellenic Cricket Foundation, Nick Hatzoglou, approached me to shoot the tour barely a month before the group jetted out.

I'd known Nick through his work in the Australian Football League's Multicultural Department, where he played a key role. His brief to me was simple – document the entire tour so he could supply publicity shots for a range of media, and also as an historical record. I decided early on to take a documentary approach, shooting with a "fly-on-the-wall" style to capture every aspect of the event and the participation of those involved. The tour party was extensive. Not only was there a long list of players (some of whom doubled as officials), there were

non-playing officials, two partners of players, two documentary makers, and myself – 25 in all. It was large group across a wide range of ages, from early teenage through to the sixties, and as it came together there were lots of last-minute hiccups.

My own revolved around securing a passport (which had run its course 12 months before), but more importantly sorting my photographic requirements in a short space of time. This was a taxing exercise. For some months I'd been investigating options for updating my equipment. Shooting with film lenses on digital bodies had proved problematic at times, so I'd decided to upgrade my full kit, which I hadn't done for over a decade. I use Canon gear and my kit prior to departure included an EOS 7D, with a backup 40D, and a range of lenses including a useful but heavy 300mm f/2.8 lens. Ordinarily this would be an important part of my armoury for sporting assignments. Though old, it still produces outstanding images. But the restrictions of international air travel, along

with my concerns about packing fragile kit into checked luggage, placed immediate restrictions upon me, and I soon decided the 300mm lens would have to stay behind.

I was close to making a decision about upgrading, but the urgency of trip precipitated a move and with the assistance of Canon, just before departure I collected a new EOS 1D Mk IV DSLR, and two new digitally optimised lenses – a 70-200mm f/2.8 telephoto zoom, and a 16-35mm f/2.8 wide-angle zoom. And while on a purely personal project anybody can afford to have problems (you're only inconveniencing yourself!), that can't be the modus operandi on a professional assignment. Every eventuality needs to be catered for, and every possible failure anticipated. That means more gear. With so much relying on my shoot, that message was even more important.

I consulted some of our technical writers who travel overseas more than me, and they were generous with their time and tips. The key issue was the weight and space

restrictions. By its very nature top-end camera gear is heavy and expensive – two factors which exacerbate the problem of carrying it on planes! I felt there was no alternative but to conduct a careful audit of what was required.

As well, I was faced with the dilemma of what to do about editing and storing images. I've written about my reluctance to edit on assignment. On previous longer trips I've simply retained memory cards for download when I return to a desktop with a large computer screen. In 2004 when I undertook a three-month trip around Australia I was shooting slide film and the issue didn't arise. For this trip, however, with its extensive shooting schedule and a wide variety of scenarios, editing and storing images became essential. Many shots would be required for immediate use and I would need to save some images to alternative media. I clearly needed a laptop computer.

In a short space of time I simply didn't have the resources to run a thorough investigation of all my options, and I soon discovered that with the heavy gear I'd already bought a laptop would weigh too much to get into cabin luggage. AP's reviewer Shubroto Bhattacharjee came to the rescue. He recommended that for my specific circumstances a netbook could be a good alternative. With a week to go I bought a Lenovo with a 250Gb hard drive, 1Gb of memory and a 10in screen and Windows 7 starter software. With a relatively slim design (32mm thick at its deepest point), a full-sized keyboard, a backlit LED screen, reasonably long battery life, and measuring a relatively compact 270mm x 165mm, it suited my requirements. Without a mouse fitted, I would find it took some time to get used to

the touchpad (with dire consequences at one point), but I downloaded Picasa 3 software and practised using the already available photo-viewing software to gain some basic proficiency. I also bought a small 500Gb Seagate portable hard drive with a neoprene rubber pocket to protect it as back-up storage, and a power board with multiple plug-in points. I planned to shoot on the CF cards (and retain the images), download to the netbook, and then store the images on the portable drive. This way I could retain three copies of my images separately.

## Flight Restrictions

The final piece of the equipment puzzle was how to go about carrying all this gear. As I'd made the decision to keep all the important items with me in the cabin, I had to work out how to get all those key pieces into one bag within the dimensions of 500mm x 370mm x 250mm, and more critically a weight limit of 7kg, which Qatar Airlines specified. Once again Shubroto Bhattacharjee came to the rescue with his advice about ThinkTank photo bags. I usually use a Lowepro Trim Trekker backpack. It's old now, but it's been a tough, hard-wearing and long-lasting pack which is comfortable for the occasional bush hike or lugging my kit to local sports events or for urban exploring. Unfortunately it wasn't quite roomy enough, or the right shape to take on an international flight.

My new kit included the following: two bodies (the EOS 1D Mk IV and the back-up EOS 7D), two lenses (the 70-200mm f/2.8 telephoto and the 16-35mm f/2.8 wide angle), two battery chargers (one quite large) with two spare batteries (the 1D being no small unit), a 1.4x tele-converter (given that I opted to leave my 300mm lens behind this would prove invaluable), the portable hard drive, assorted USB cables, two 4Gb USB sticks, and the netbook computer with its cables. As well, I took eight 8Gb, two 4Gb, and one 1Gb Compact Flash cards plus a polariser and cleaning kit. All in all, it came to a bit over 9kg. It was quite a load, despite the fact I eventually opted to reluctantly leave behind my heavy duty tripod!

A couple of days before departure I was able to track down a stockist for the ThinkTank Urban Disguise briefcase type bag which my correspondent had recommended. With a pocket designed

for carrying a laptop, and multiple internal divider options, it was a bag which could accommodate my kit inside dimensions of 380mm x 300mm x 240mm, but the total weight was still an issue.

Despite some assurances that I shouldn't have a problem, getting the weight down to the required minimum exercised a lot of time in my last couple of days, and ultimately proved to be too much of a challenge. The best I could achieve was around 8.5kg, still well over the 7kg limit. I weighed every piece of equipment as well as the bag, but still couldn't get to the required weight, even after jettisoning loose cables, batteries and chargers into the checked luggage. Instead I opted to follow the assurances of the travel agent that I'd get my kit through.

## Athens & Beyond

I had one nervous moment at flight check-in when an attendant questioned the weight of

the kit bag. But I removed my netbook and he waved me through. We left Melbourne's Tullamarine Airport late one evening for a two-leg flight to Athens, stopping at Qatar after 12 hours, then flying for around four extra hours to reach our destination. Experienced international travellers advised me to keep moving around occasionally and keep fluids up, which I did, but the final leg was cramped and tiring. Despite that, everybody was excited when we arrived in the early afternoon. We took a bus into the centre of Athens, and late in the day visited the precinct in which the Acropolis was located. We didn't get up the ancient temple itself as our time was restricted, but exploring the neighbourhood gave me an early opportunity to shoot some images.

That evening I set up my netbook photo filing system, creating a folder for each day, downloading images into it and then making an initial edit to delete some images

and save the best ones in a "Best Shots" folder inside the daily one. It was a basic but effective structure which I adhered to for the rest of the journey. Though viewing images on a 10in (250mm) screen was far more useful than attempting to assess them on a camera's rear screen, it was still not as good as a bigger screen and when I finally returned I found I was deleting more images after further critical assessment.

On day two the group visited a war cemetery where Australian troops who died fighting in Greece during World War II were buried, and laid a wreath. It was a warm, clear day and I was struck by the similarity in the light to our harsh Australian lighting conditions. A polariser was a handy accessory and I started using it frequently.

My first potential disaster came on the morning of our third day when I rose after a night at an Athens sports bar run by an Australian. After much socialising I hadn't bothered to download images on my return to our hotel room, so when I approached that task in the morning I was immediately struck dumb by the absence of my camera bag! My shaky memory soon worked out I'd left it in the bar, under somebody's coat! Bag, camera, lens, computer, were all now in parts unknown.

My room mate and senior team official George Pangalis assured me he'd conduct a search and after a stressful half hour he returned to our room with news. One of our group, who had stayed on at the bar, discovered the bag, and realising it was mine, had brought it back to the hotel. It was insured, but this was an unpleasant 30 minutes! I would advise, when travelling overseas, never letting your camera bag out of your sight, and after that incident I never did unless it was locked in my hotel room or with a trusted member of our tour group. It was a lesson well learned early on.

**LEFT** The weapons of choice in the coming contest. I was always searching out the details of the event. EOS 1D Mk IV, 16-35mm lens @ 27mm, 1/500s @ f/5, ISO 100, -1/3EV, sharpening, minor cropping.

**TOP** In the streets of Athens we saw this traveller with his portable shrine. In foreign countries your eyes are fresh, so keep a lookout for unusual and striking images, and keep your camera ready. It pays to be polite and friendly. EOS 1D Mk IV, 16-35mm lens @ 24mm, 1/160s @ f/2.8, ISO 400.

**ABOVE** Honouring the Spartans at a memorial near the town of Lamia. After shooting the group front-on, I decided to change to this angle to minimise the effect of power cables. In bright conditions I bracketed. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/200s @ f/11, ISO 100, curves and sharpening.

## Towards Corfu

A day long bus trip towards Corfu on the northwest coast of the Greece included a stop at Marathon, scene of a critical battle between 9000 Greeks, 1000 of their Plataean allies and the enemy - a 25,000 strong army of Persians. The canny Greeks ambushed the Persians in the mountains behind Marathon, won the battle, and famously sent a runner 42km back to Athens to announce their victory, after which the exhausted soldier promptly collapsed and died. Therein lies the origin of the marathon race. Unfortunately, photographically, apart from a burial mound there wasn't much to shoot at this flat, unspectacular location. Better to keep your camera ready for the far more spectacular drive into the mountains behind this coastal plain.

A mountain pass led back to the northern outskirts of Athens, and then we drove northwards to a point near an arm of the Aegean Sea where, in 480 BC, 300 Spartan soldiers famously fought and died against another Persian army many multiples bigger than their small force. A new museum was about to open near a memorial to the Spartans, and a local official greeted us. Not for the last time, I shot images of our official party as they were met inside a museum, but the circumstances here were ideal, with skylights and all-white walls creating a good balance of light. Where possible in these scenarios I tried to work with natural light by cranking up the ISO rating. The EOS 1D Mk IV has a great range (up to 12,800 in

standard settings) and I shot using 640 ISO without flash and got good results. Noise is a minimal issue until the upper ISO range of this camera, and I prefer natural lighting effects where I can find them.

The nearby outdoor memorial has a dramatic statue of the Spartan warrior Leonidas, who led his troops in their battle. Unfortunately a power company had paid scant respect to the heroic 300 and built steel towers with multiple lines hanging off them just behind the memorial! Other than with Photoshop trickery, there's no way to shoot an image and avoid them. In strong midday light I used a polariser and bracketed my exposures. Viewing the camera's rear screen can be a tough task in bright light, so I bracketed exposures by one third of a step either side of the 'correct' exposure to cover my bases. I also shot on an angle to minimise the impact of the power lines.

We travelled along a modern freeway across mountain plains, down from a high plateau, and over a vast flat plain in the middle of the country. The countryside in some areas bore a striking resemblance to the dry Australian bush, minus the Eucalypts, with a hot, glaring light. Late in the day we left the plains and gradually ascended a dry rocky mountain range via a series of road tunnels. This infrastructure would have been a massive undertaking, and the views became more dramatic as we climbed into the high country. Unfortunately we rarely stopped and my photography attempts were limited to

shooting from the bus windows until we arrived in darkness at our overnight stop of Ioannina, a town of 61,000 on the shores of Lake Pamvotis. In the morning I strolled through the picturesque old town to shoot some of the quaint shop fronts, and the tour group had a brief stop beside the lake in warm morning light.

All these locations would have worthwhile spending more time at for a photographer, but the nature of tour groups doesn't allow that. The best advice in these situations is to take any opportunity you can to shoot in early mornings or late afternoons, and have your gear ready at to your desired settings so you don't waste time. We had another hour or so drive to reach Igoumenitsa, the departure point for ferries to the Ionian Islands (including Corfu) as well as to Italy, just a short hop across the Adriatic Sea.

The skies had clouded over by the time of our departure, and at the end of a 90-minute boat trip it was overcast with occasional drizzle patches falling over Corfu Town's port district. We boarded a bus for a 15-minute drive to our hotel on the edge of the "new" town (as opposed to the historic district set between two large stone forts – the "old" version on a headland, and the "new" fort a kilometre inland).

The Hotel Popi Star was in a tourist district on the outskirts of the town, and soon after we settled in there the team once again took off on the bus to the Hellenic Cricket Federation ground near one of the town's many marinas, for its first practice session. The conditions were grey, overcast, and threatening, but as the team went through its first warm-up drills in Corfu Town the sun began to break through, and when the boys finally finished training late afternoon light was bathing the ground in sunshine. After a frantic and occasionally stressful build-up the team was ready for action. Events were about to become equally busy on and off the ground.　　✳

*(Next month: The Editor describes shooting cricket matches and a range of promotional events on the island of Corfu.*

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## AUSTRALIA'S TOP
## PH TOGRAPHERS

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# Locations ☀

# Gippsland Lakes, Vic

Jacky Jeffrey says Victoria's largest lake system, surrounded by national parks, quiet rivers and picturesque holiday villages, has many photographic attractions for enthusiasts.

The largest inland network of waterways in Australia is around 250km east of Melbourne at its closest point. The Gippsland Lakes – or "the Lakes" as they're more commonly called - are often referred to as "Victoria's Riviera". The climate around the region is generally milder than Melbourne's, and even though it gets cold in winter, water-based activities - from fishing to sailing and water-skiing - are big parts of the local lifestyle.

It doesn't matter which time of year you visit the lakes because there are always great photographic opportunities to be had. The region attracts many visitors, all with different interests. Some of these include yachting, power boating, skiing, fishing, camping, painting and photography. The Gippsland Lakes extend for 90 kilometres along Victoria's southeast coastline. The system is made up of several large lakes linked together, and they sit just inside a very long, unbroken line of sand dunes (the isolated Ninety Mile Beach) and scrubby bushland including Gippsland Lakes Coastal Park and The Lakes National Park. The main lakes include the open and roughly oval-shaped Lake Wellington at the western end of the system, then the long and relatively narrow Lake Victoria in the mid-section, Lake King towards the eastern end, and finally a series of channels and small islands after the village of Metung and before the lakes enter the ocean at appropriately named Lakes Entrance. There are also three large rivers which flow into the

**MAIN IMAGE** An approaching storm at Duck Arm with the Sonata trailable yacht fleet in foreground. Nikon D300, auto, polariser, hand held.

**OPPOSITE LEFT** Enjoying a spot of fishing at the lakes. Konica Minolta Z3, polariser, hand held, auto.

**OPPOSITE RIGHT** Kite-surfer action. Nikon D300, polariser, 200 ISO, hand held, 200mm lens, auto.

lakes (Mitchell, Nicholson, and Tambo rivers) on the northern shore of Lake King, and they're navigable for some distance upstream. So the entire system is an ideal region on which to hire charter boats (power or sail) because it's relatively safe, there are lots of secure anchorages, and boats offer a great way to access some the more interesting nooks and crannies.

## Getting Ready

We decided to explore the lakes aboard our small trailable yacht *Wind Rover*, which we towed to the lakes behind our four-wheel drive, and launched at one of the many safe ramps around the lake system. I made sure my Nikon D300 and Konica Minolta Z3 batteries were fully charged before leaving home, and I had an inverter, if required, to recharge batteries whilst living on board the boat. From the moment we hitched Wind Rover to our Jeep the adventure of photography with all its possibilities began to excite me. Taking just two and a half hours to reach Paynesville from our town to the east of Melbourne, we drove to a convenient ramp, where we were joined by many holiday makers launching, retrieving and setting up their boats. After we rigged our yacht, raising the mast and securing it, I had time to quietly wander along the water's edge to observe the moored boats, with their reflections glistening in the water. As the sun was setting I watched the changes which occurred as light crept over the Jeep and our boat, with its stunning reflective

glow. It was a lovely part of the evening and one that was well worth taking the time to explore with my camera.

## Touring Paynesville

At Paynesville I could walk around the shoreline for some distance whilst viewing various water craft, jetties, pontoons and a variety of birds. Black swans with their young sat on the sandy beach basking in the sun. There were lots of photo opportunities throughout the day and into the evening, and I observed the movement of water, vessels, birds, and the interplay of colour and light. Paynesville is a major town in the middle of the lake system, between Lake Victoria and Lake King, with the six-kilometre long Raymond Island right next to it. Opposite Paynesville, across the narrow McMillan Strait, Raymond Island runs on a southwest to nor'east axis. The Raymond Island ferry travels a short distance across the McMillan Strait (taking about six or so minutes) and runs regularly each day and into the night from Paynesville's town centre. There's a fee for vehicles, but pedestrians can travel for free. I chose to cross as a pedestrian so I could explore the island several times, at different times of day. I wanted to explore different lighting and weather conditions when I was taking photos. The island has boardwalks which offer different views of Paynesville from across the strait and along those walking tracks I came across ducks, swans with their cygnets, and pelicans.

## Changing Weather

The Gippsland Lakes are quite shallow so when a strong wind blows the waters can become quite choppy very quickly. When the weather alters, the clouds change too. As a keen photographer I love to watch the sky and see those clouds, knowing each moment is unique. I always had a camera close by. One day I walked to the end of the Raymond Island when the wind was howling and I looked up in the sky to see a kite surfer doing some amazing flips and tricks. Just around the tip of the island yachts were racing, heeling over, pushed by big waves created with the strong winds. Steadying myself against the wind's force and using extreme care to avoid windblown sand or spray, I was able to capture both the kite surfer and the yachts. Sunrise is always one of my favourite times for photography and the lakes were no exception because it was usually when the water was at its calmest, and there were only one or two people walking about. Some were other photographers doing the same as me – capturing in the stillness of the morning

through their camera's lens. One morning a passing boat created a tiny ripple on the water near Wind Rover, which made an unusual and interesting effect. Being captivated by what I saw, I quickly attached the polariser to my Nikon D300 and began taking images of the rather beautiful blend of colours and patterns. It was a "one-off" moment. The new day was calmer and brighter so I decided to take one last mid-morning trip to Raymond Island. I began taking images of Paynesville's yachts and the marina, using the D300 with the polariser fitted to reduce reflected glare off the water. The image I captured took in the whole of the waterfront, showing a typical day in the life of Paynesville during the summer holiday season. It was the moment I'd been waiting for.

## Along Duck Arm

Duck Arm is a wedge-shaped inlet around Bluff Head to the southwest of Paynesville. It (and the smaller Picnic Arm which runs off it) is a well protected inlet from all directions and a quiet spot to drop anchor



**ABOVE** The Sonata fleet near sunset in the calm waters of Duck Arm, west of Paynesville. The atmospherics at the lakes can create entirely different scenes, depending on if it's morrning or late afternoon light. Nikon D300, polariser, 200 ISO, 200mm lens, hand held, auto.

**LEFT** A reflective late afternoon glow into the trees. Nikon D300, polariser, 200 ISO, hand held, auto, 200mm lens.

**OPPOSITE** Seagulls all in a row. Nikon D300, hand held, auto, polariser, ISO 200.

close as possible to them and then using my D300 with its 200mm lens. I used a burst of flash when taking the shots to give the eyes the extra sparkle of a catchlight, a technique derived from photographing people which can apply equally to animals. I love to watch birds and to try to predict their movement when I'm taking their picture. I worked with higher shutter speeds to capture pelicans with fish in their beaks, but there were many other opportunities to photograph birds as well. There are also kangaroos, wallabies, and wombats if you're in the right spot at the right time. Looking around for more subject matter one evening I saw a fisherman with a lovely sized fish on his line. I was able to capture this shot looking directly into the setting sun using my Z3 and its polariser. Sunsets can be spectacular at the lakes, so I started taking images about an hour before the sun started to set and I continued on for about 30 minutes or so after it had gone down. I also took the time to turn around and view the reflective light from the sunset because that can often produce atmospheric images.

## East To Metung

Whether you're travelling to Lake King by either boat or car, the holiday town of Metung is well worth a visit. There's a lovely boardwalk which leads from the narrow, protected waterway of Chinaman's Creek just a few kilometres north of the village down to the village centre, which is on a narrow peninsula. The point at the end

or pick up a floating mooring. Joining other boat owners at Duck Arm I walked to the end of the sand spit as the sun was beginning to lower in the sky. Once again I used my polariser lens on the D300 to take pictures of the fleet of Sonata trailable yachts which were anchored in the protected cove. I waited for the water to flatten out to dead calm so the reflections of the yachts would be at their best. On another evening an approaching storm created interesting skies, which I love to shoot. I anticipated a great show and I wasn't disappointed when the storm came closer. The changing atmospherics brought a unique display of beauty in the heavens and I used my Nikon D300 and polariser to capture the unfolding beauty in the sky, with the Sonata fleet in silhouette. Moments such as these are always jewels to treasure. Duck Arm, the holiday village of Loch Sport across the lake on the ocean side, and Lake Wellington further west, are all accessible by road.

## Inside 90 Mile Beach

On the southern side of the lakes, Bunga Arm, Steamers Landing and The Grange are all great locations which back onto the Ninety Mile Beach. The lakes are separated by high sand dunes from the ocean. Fishermen, water skiers and campers all love this area. Bunga Arm is a national park and users require permits to camp there. Once we were anchored at Bunga Arm it was time to explore the beach during

daylight, to prepare for the evening sunset. It was also great to stroll along the beach just before sunrise to see what the tide had brought ashore during the night. I was lucky to find a shell which had a hermit crab living inside it. The little crab came out of his home for just a second, so I used the macro setting on my Konica Minolta Z3 to get as close to it as I could to photograph it. I also found marine life washed ashore, attached to a piece of driftwood. Once again I used macro mode on the Konica Minolta Z3.

There are hundreds of seabirds and waterbirds in these protected waters, and whether the birds are soaring, sitting by the water's edge or splashing around, they make wonderful subjects. While walking along the beach I took several images of different birds by quietly trying to get as

of this small peninsula signals the end of Lake King and the narrowing the lakes as they flow towards Lakes Entrance. Whilst walking along the boardwalk with my camera I took a shot of a line of small yachts from the nearby yacht club seen together through the club's wire fence; I loved the "line" the yachts created. There's also a viewing platform close to the boardwalk which gives you a wonderful view over Bancroft Bay, next to Metung and I think this is another must for photographers. In town, it's just a short walk from one side of the town peninsula to the other. To the east you'll find the main town jetty, where various boats tie up from time to time, and about 150 metres away to the west you'll find another jetty which is on the edge of Lake King, next to a small beach. There's also a road along the shoreline here worth exploring. The narrow town peninsula ends after 300 metres in a small park with a launching ramp and yet another jetty. It's a great spot to photograph passing marine traffic, especially later in the afternoon!

## Into Lakes Entrance

Lakes Entrance is a "hub" for holiday makers and it has all the usual attractions. The town sits on another narrow peninsula between two narrow waterways and it's worthwhile exploring both these areas by boat or the nearest roads. The waterway further inland has some high hills behind it which are quite scenic. Lakes Entrance is where the lakes meet the waters of Bass Strait through a narrow (constantly dredged) channel. There is much to see and do at Lakes Entrance, from simply looking at the shops, to taking a walk across the causeway over to the oceanside beach, and checking out the fishing trawlers which work in Bass Strait and which tie up along the edge of the town. It was interesting to be aboard *Wind Rover* and see the ocean entrance from a safe distance on board our yacht. Mostly there's a dredge working there to maintain a safe channel for vessels using the entrance. I wasn't disappointed by my holiday on the Gippsland Lakes. Every moment of every day there was something to photograph. The water and the weather and the skies and the wildlife were continually changing and this helped me to broaden every aspect of my photography.

## Further Information

There is a wide range of options for accommodation around the Gippsland Lakes, from the western end at the major regional town of Sale, to the eastern end at the summer holiday town of Lakes Entrance. Towns and villages like Loch Sport, Paynesville, and Metung have everything available from hotels and motels to holiday house rentals, bed and breakfast options, and more expensive resort-style accommodation. Camping is also available at the many parks and commercial campgrounds around the region, though booking is essential during public holiday periods. Check out visitor information centres at Bairnsdale, Metung and Lakes Entrance for local advice. From a photographer's perspective, it's worthwhile trying to get on the water at the Gippsland Lakes. Some people may wish to hire boats to stay on the water and cruise around. They come in all shapes and sizes. If you don't have your own boat, or don't want to hire one, you can take a tour of the lakes on various cruise vessels from either Lakes Entrance or Paynesville. Once again more details are available on all the options from visitor information centres.

### Contact the following:
- **Bairnsdale Visitor Information Centre**, 240 Main St, Bairnsdale, ph: (03) 5152 3444, www.travelvictoria.com.au
- **Metung Visitor Information Centre**, Shop 3, 50 Metung Rd, Metung, ph: (03) 5156 2969, www.metungtourism.com.au
- **Lakes Entrance Visitor Information Centre**, Cnr Marine Pde & Princes Hwy, Lakes Entrance, ph: (03) 5155 1966 or 1800 637 060.

### Photographic Supplies:  Try the following centres for photographic supplies.
- Harvey Norman – Bairnsdale, ph: 51 539700
- Harvey Norman – Sale, ph: 51 495100
- Geoff's Camera House - 83-85 Nicholson St, Bairnsdale, ph: (03) 5152 3280
- Camera House – 275 Raymond Street, Sale, ph: (03) 5144 2005
- Lakes Photographics – Lakes Entrance, 587 The Esplanade, Lakes Entrance, ph: (03) 5155 4288

**Warning:** The Gippsland Lakes is made up of many different waterways. At Lakes Entrance the system joins Bass Strait via a narrow channel which requires constant dredging. It's a treacherous stretch of water with a dangerous bar which has claimed lives when different vessels have been rolled there by steep breaking waves. Less experienced boating people are advised to stay well clear of this entrance as a very strong current runs both ways near the entrance, depending on whether the tide is going in or out.

### Websites:
- www.gippslandtourism.com.au/Gippsland-Lakes
- www.gippslandlakes.com

# Camera Test ✳



✳ Test Shot
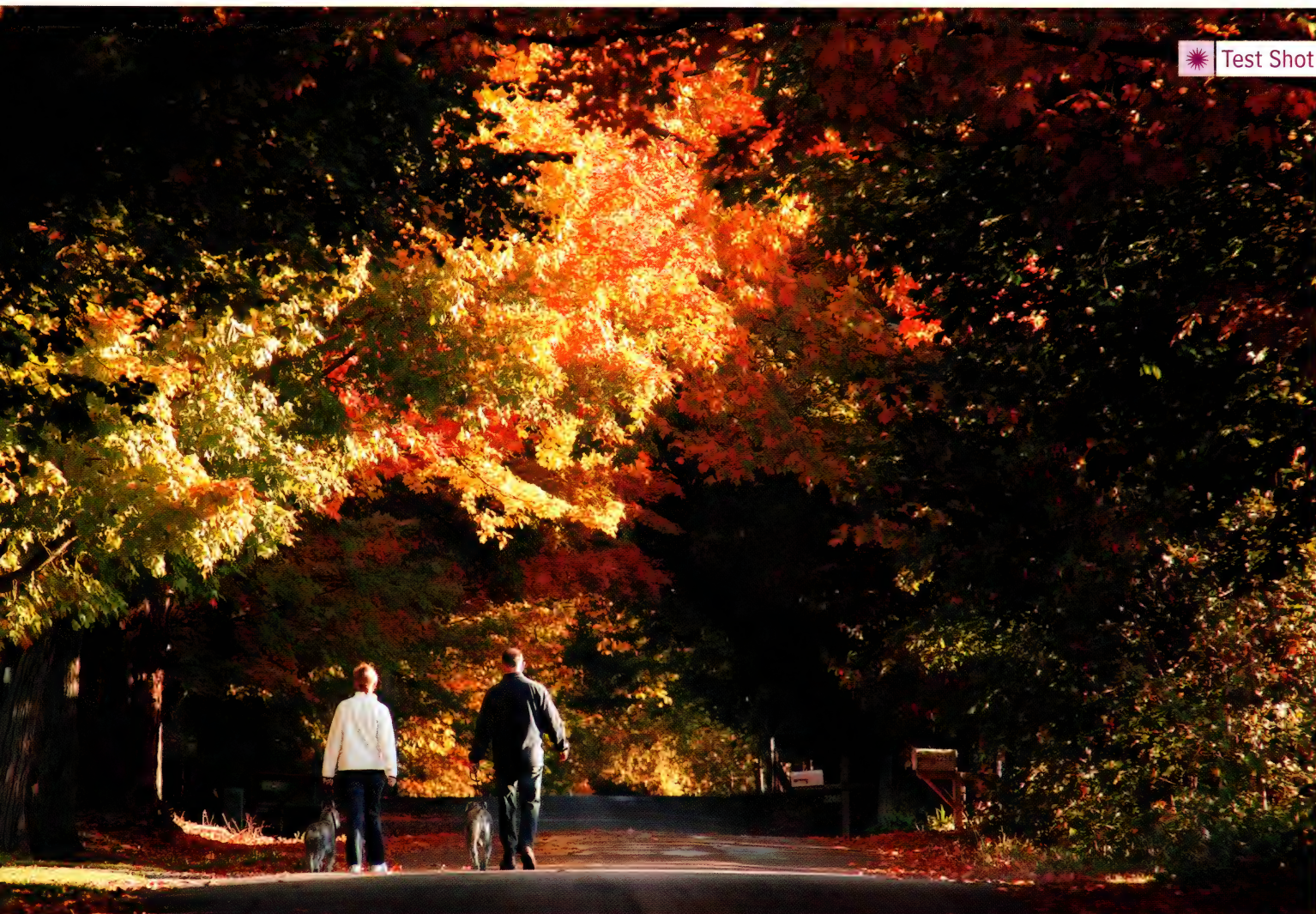
**ABOVE** Although each of the 18 million pixels is very small, the EOS 60D provided surprisingly fine quality at high ISO, unless an image was underexposed. This ISO 640 JPEG allowed me to make high-quality 28x39cm print which retained a lot of detail and sharpness.

# Canon EOS 60D SLR

Peter Burian tested this 18 megapixel DSLR camera, which has a rotating LCD and several new image modification features.

**W**ith some of the technology and features developed for the EOS 7D, the new EOS 60D is lighter, more compact and more affordable. It fills the gap between that semi-pro camera and the entry level EOS models, and is clearly targeted towards serious hobbyists. This DSLR replaces the EOS 50D and it's the first in the EOS series with two new features: a fully articulated LCD screen and image modification features in Playback mode. Other benefits include Canon's latest DIGIC 4 processor for superb quality images and a 5.3 frame per second Burst mode, the latest 63-zone metering sensor, full HD 1920x1080 movie mode with overrides, and an AF module with nine cross-hatched focus detection points for maximum reliability. Note, too, that this is only the second EOS model with "integrated Speedlite transmitter". The built-in flash can also trigger a wireless off-camera EX-series Speedlite.

## Design & Features

The EOS 60D is not built with a magnesium-alloy body like the EOS 7D. Instead, it's made of a polycarbonate resin and fibreglass over an aluminium chassis with a stainless steel lens mount. The camera - with it's large, comfortable hand grip - is certainly not tiny and it's not a featherweight; it feels as solid as any competing model. The body has several external controls, though fewer than average, including a rear quick control dial which is also a four-way controller. I missed the more convenient "joystick" available with some EOS cameras, but eventually I became comfortable with the new type

Built-in E-TTL II flash with Commander mode; flash exposure compensation; flash sync to 1/250s; supports Speedlites' many high-tech functions; PC cord socket

Movie Mode: 1920x1080 or lower definition, with built-in mono mic or optional stereo mic

Six Picture Style modes and 3 Custom; Sharpness, Contrast, Saturation, Colour Tone adjustments; 4 Ambience options; user selectable NR level; Adobe RGB or sRGB colour space; Creative Filters & RAW conversion in Playback mode

Processor: DIGIC IV, with 14-bit A/D conversion; Highlight Tone Priority, Auto Lighting

Focusing: Manual and AF; 9 cross-hatched focus points; auto and manual point selection; Single Shot and Continuous AF; focus-assist with flash; two AF modes and Face Detect AF in Live View

Exposure Control: 63 zone Evaluative, Partial Area (6.5%), Spot (2.8%) and Centre-weighted metering; many overrides

Articulated 3in (75mm) LCD; automatic sensor cleaner; 20 Custom Functions; depth-of-field preview; mirror lock-up

of control. Other controls provide only a single function, which is a benefit over some other DSLRs. The Q button provides quick access to 16 functions, minimising the need to use the full menu. In Creative Auto and Scene modes the EOS 60D offers two new features for novices. These include nine Ambience presets (such as Vivid, Soft, Warm, Monochrome). These are similar to the familiar Picture Styles available in other modes, but produce a stronger effect. Options are also available for setting White Balance in a simplified manner: for daylight, shade, cloudy and sunset conditions.

Anyone who is not a Photoshop expert will appreciate the image-enhancing tools in Playback mode. Creative Filters allow for enhancing a photo with any of five options: Grainy B/W, Soft focus (both with intensity level control), 'Toy Camera' effect and 'Miniature' effect. The modified image is saved as a new JPEG to the memory card and another filter can then be applied, if desired. The EOS 60D also allows for converting a RAW file to JPEG with control over parameters such as the Picture Style, brightness, WB (White Balance), Noise Reduction and Auto Lighting Optimizer.

Pull the 76.2mm LCD away from the body and you'll see it's fully articulated. This allows for placing the screen at any angle, ideal in Live View or Movie mode for shooting with the camera at waist level, at

※ Test Shot

**LEFT** The variable-angle 3in (75mm) LCD with ultra-high resolution makes shooting in Live View or Movie mode particularly versatile. In this case, I was holding the EOS 60D far above my head, but it can also be used at ground level or at waist level when desired. (EF-S 18-200mm IS lens; manual pre-focusing)

ground level or held above heads in a crowd. The 1.04 million dot resolution provides a very finely detailed and bright display; while dual anti-reflection coating minimises glare, a useful feature on sunny days. If you prefer to use the viewfinder, you'll find it's quite bright and adequately large.

*Evaluation:* Frankly, the EOS 60D is not exactly simple to use considering its 11 menu pages and 20 custom functions with 59 options. But the wealth of advanced and simpler options should make it particularly attractive to families with novices and experienced shooters. And most of the default settings are very suitable for many types of photography. Experienced photographers will want to try some of the advanced features,

including depth-of-field preview, two dynamic range expansion functions, automatic correction of lens peripheral illumination (vignetting) and the Dual Axis Electronic Level gauge. The latter provides a display which makes it easy to prevent crooked photos. Note, too, that copyright information can be permanently added to images using an alphanumeric "keyboard".

When the optical viewfinder is used, auto focus is quick. After shooting several races - including cyclists, go-karts and horses - I checked all the photos made with a 70-200mm f/4L IS USM lens. Roughly 70% were sharply focused in spite of the fast and erratic motion of the competitors.

# Camera Test ✳ CANON EOS 60D SLR

✳ Test Shot

## Live & Movie Modes

Live View is particularly convenient due to the articulated ultra high-resolution LCD screen with high sharpness and accurate colours. The preview image brightness is also quite accurate when the Exposure Simulation option is set. With most DSLRs, data is displayed in a bar at the bottom of the screen where it's easy to see. The EOS 60D overlays data on the preview image instead; this allows the camera to fill the entire LCD with the display. You can choose the amount of information - including the electronic level feature - to be overlaid by pressing the DISP button.

In Live View mode Quick AF provides phase-detection AF which takes under a second. As with any DSLR however, there's a lot of distracting noise from the reflex mirror and display blackout during auto focus. Switch to Live AF - with Face Detection AF or with Quiet mode - and the camera will use contrast-detection AF. While auto focus is slower in this second

mode (about 1.5 seconds) the LCD screen does not black out during focusing.

Set the Mode dial to Movie and press the Record button while in Live View to shoot 1080p videos or excellent 720p movies. Before shooting a clip you can pre-set a desired Picture style and its overrides, the ISO, WB and exposure compensation. During actual recording the AE Lock feature can be used as desired. If the camera is set for Manual mode, the aperture

and shutter speed can be changed while filming; naturally, any change to either aspect will affect the brightness of the video clip.

Contrast detection auto focus is available, but the slow AF in Movie mode can be problematic, producing a jerky effect. It's better to pre-focus before recording and then use manual focusing if necessary. Frankly, it's not always easy to judge focus accuracy on the LCD screen. In my view, video capture is most practical in situations where frequent focus adjustment isn't required. It would work well when the camera is on a tripod during a party or at a stage performance.

*Evaluation:* The AVI Motion (MOV format) clips can be edited with affordable software such as iMovie, QuickTime Pro or Adobe Elements 8 or 9 Premiere. In 1080p mode, video quality is excellent, especially in well-lit locations; it's very good at 720p but it does have occasional jagged lines. The built-in mic provides acceptable sound quality with nearby subjects, but serious video shooters will use an optional external stereo mic.



✳ Test Shot

**RIGHT** To get the maximum benefit of the 18 megapixel resolution, use any lens at its optimal aperture range, such as f/8 to f/11. Or try one of the high-grade Canon L-series lenses, with very high resolving power for the absolutely best sharpness across the frame. (EF-S 18-200mm IS at 160mm; f/9; 1/500s, ISO 400)

Video capture with a DSLR - even if equipped with an articulated LCD - is not perfect in every aspect. Auto focus can be tricky, and the clip length is limited to 12 minutes (or 4GB) with the EOS 60D. A dedicated camcorder is preferable in some aspects, but very few can compete with this DSLR in terms of very clean, richly detailed videos. While movies can be viewed on a computer monitor - using the Canon software - connect the camera to an HD TV for superb display quality. For the best results buy a Type C (Mini HDMI to HDMI) cable to get the most stunning display your HD TV can provide.

## Speed & Quality

The EOS 60D is very fast in conventional operation. It starts up in a half second, fires up to 58 JPEGs or 16 RAW photos at 5.3 shots per second, and processes them quickly. Even while it's writing data to the memory card, extra shots can be taken, especially when using a fast Class 6 or Class 10 card. The EOS 60D uses 14-bit processing for more tonal values and more accurate colours than you'd get with a 12-bit processor. It also allows for ISO levels as high as 12,800, although the extended ISO option has to be enabled in the menu.

My JPEGs taken at more typical ISO levels look great, even in Standard Picture Style without overrides. Colour rendition is quite accurate; saturation is quite high and a bit excessive in the red spectrum. Exposures were often close to ideal, but occasionally +2/3 compensation was required for a light-toned scene. The default sharpening level is a bit low in Standard style, but it can be boosted in-camera, or preferably later using software. The resolution provided by RAW captures (converted to TIFF with the Canon software) is even more impressive.

My best JPEGs made at ISO 100 to 400 are perfectly clean and silky smooth, suitable for prints larger than 33x48cm (Super B) after a bit of sharpening in Photoshop. The RAW captures were even better, exhibiting maximum resolution. Since no kit lens provides optimal image quality, it's worth using superior lenses if you intend to make (or order) oversized prints. Digital noise is noticeable at ISO 800, but this level is still fine

## Specifications: Canon EOS 60D SLR

| | |
|---|---|
| Sensor: | 18 megapixel (5,184 x 3,456) CMOS |
| Processor: | DIGIC IV, with 14-bit A/D conversion; Highlight Tone Priority, Auto Lighting Optimizer and lens vignetting correction |
| Viewfinder: | Pentaprism with 96% field of view, 0.95x magnification; 22mm eye point; diopter correction dial |
| Capture Formats: | JPEG, RAW (in three sizes), MOV video |
| Movie Mode: | 1920x1080 or lower definition, with built-in mono mic or optional stereo mic |
| White Balance: | Auto, 7 presets, Custom, Kelvin, WB Bracketing and shift |
| Focusing: | Manual and AF; 9 cross-hatched focus points; auto and manual point selection; Single Shot and Continuous AF; focus-assist with flash; two AF modes and Face Detect AF in Live View |
| Sensitivity: | ISO 100 to 6400; also ISO expansion to 12,800 |
| Exposure Control: | 63 zone Evaluative, Partial Area (6.5%), Spot (2.8%) and Centre-weighted |
| Operating Modes: | AUTO, Creative Auto, shiftable Program, 4 Scene Modes, Custom, AV, TV and M |
| Image Adjustments: | Six Picture Style modes and 3 Custom; Sharpness, Contrast, Saturation, Colour Tone adjustments; 4 Ambience options; user selectable NR level; Adobe RGB or sRGB colour space; Creative Filters & RAW conversion in Playback mode |
| Drive Modes: | Single shot, Continuous to 5.3 fps, self-timer |
| Flash: | Built-in E-TTL II flash with Commander mode; flash exposure compensation; flash sync to 1/250s; supports Speedlites' many high-tech functions; PC cord socket |
| Other: | Articulated 3in (75mm) LCD; automatic sensor cleaner; 20 Custom Functions; depth-of-field preview; mirror lock-up |
| Storage: | SD, SDHC or SDXC card |
| Connectivity: | USB 2.0 Hi-Speed, AV and HDMI output; terminals for stereo mic, remote control and other accessories |
| Power: | Rechargeable Li-Ion LP-E6 battery; optional AC adapter and Battery Grip |
| Dimensions/Weight: | 144x106x79mm; 755g (body only) |
| Price: | $1599 (Body only); with IS 18-55mm lens $1749; with twin IS 18-55 & 55-250mm lens $2099; with super kit 18-135mm lens $2199. |
| Manufacturer: | 1 Thomas Holt Dve, Nth Ryde, NSW, 2113, ph: 1800 021 167, www.canon.com.au |

for all-purpose use. In spite of the very small size of the 18 million individual pixels, ISO 1600 quality is highly acceptable and very suitable for 28x39cm prints.

By ISO 3200 there's a loss of colour saturation, some visible mottled colour specks and a bit of smudging of fine details. Even so, my photos - especially RAW captures - are suitable for good letter-sized glossies. Digital noise and blurring of fine detail due to Noise Reduction becomes problematic at higher ISOs, but my ISO 6400 shots still made for decent 10x15cm prints.

## The Bottom Line

When compared to the 15.1 megapixel EOS 50D that it has replaced, the new EOS 60D is more suitable for serious photographers because of its additional features, higher

resolution and the articulated LCD. It's also preferable to the 18 megapixel EOS 550D in terms of feature set, build quality and faster continuous burst speed. All in all, the EOS 60D offers the best value for serious shooters in the Canon DSLR line. If you're considering an upgrade, you should be impressed with its versatility, speed, convenient operation and image quality under most types of conditions.

*AP's North American correspondent, Canadian stock photographer Peter Burian (www.peterkburian.com) is the author of several books including Mastering Digital Photography and Imaging as well as Magic Lantern Guides to digital SLR cameras. He is also a digital photography course instructor with BetterPhoto.com*

# Product Shop ✳

## HP's e-All-in-One

The HP Photosmart Wireless e-All-in-One printer allows users to print lab-quality photos, documents, and web content without using a PC. With HP's new ePrint technology users can email print jobs to their home printer and they'll be printed when they get home. The printer is also Energy Star qualified and has an email address which allows users to send a photo or document to the printer the same way they'd send an email. ePrint is also ready to set up out of the box in a few minutes with the 2.4in (65mm) HP TouchSmart screen. The HP Photosmart Wireless e-All-in-One is $129. Visit www.hp.com.au.

## New Lowepro Packs

Maxwell International Australia has released four Lowepro bags. With a hard ribbed shell, the Lowepro Santiago pouch series (bottom) provides protection for compact cameras and pro compacts. The Santiago pouch costs $26. The streamlined, lightweight design of the Lowepro Munich 100 (right, centre) accommodates today's most compact models of standard definition, compact camcorders, and many styles of ultra-zoom cameras. The Munich 100 is $40.

The Lowepro Munich pouch series comes in three sizes for compact cameras, and shoot-and-share video cameras. The Lowepro Munich sells from $21. The Lowepro Adventura Ultra

Zoom 100 shoulder bag (above) delivers a compact and easy access solution with an adjust-to-fit design. A padded removable divider adjusts to fit most of the smallest to largest models. The Adventura Ultra Zoom 100 costs $36. Visit www.maxwell.com.au.

## Olympus E-5 Flagship DSLR

The E-5 is the new flagship camera of the Olympus digital SLR range. It's a high-performance camera for both pro shooters and the creative enthusiasts. Heading the array of new features is Olympus' new Fine-Detail Processing technology for high resolving power, which Olympus claims exceeds many contemporary APS-C sensor based SLR cameras in the professional class. Using a newly refined 12.3 megapixel High Speed LiveMOS technology sensor and the latest "TruePic V+" image processor the E-5 is designed to capture a level of detail. Picture detail and colour-tone fidelity is maintained up to the camera's maximum ISO of 6400.

It also has 11 Point-Full-Twin Cross AF sensors, a high shutter speed of 1/8000s, a built-in image stabilisation mechanism with compensation up to 5 EV steps, 10 Art Filters including the new "Dramatic Tone" effect, 720p HD movie mode and HDMI output for high-quality images, a large optical viewfinder, underwater white balance control, and more. Visit www.olympus.com.au.

## Zip Zip Glows

Zip Zip Glow is the first USB 2.0 high-speed memory stick which glows in the dark. Its shape is reminiscent of childhood plastic toy blocks and you can carry one around on a keyring. The lid clips on to the base so a user won't lose it. Zip Zip Glow is in four different capacities – 2GB (rrp $40), 4GB (rrp $55), 8GB (rrp $75), and 16GB (rrp $95). Visit www.myzipzip.com.

# Nikon's D3100 SLR

Nikon's latest entry level digital SLR, the D3100, has a 14.2 megapixel CMOS image sensor, an updated EXPEED 2 image processing system, a refined Guide mode, Live View shooting, a built-in scene auto selector, and D-Movie function. Nikon also has four new lenses. The AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR is its newest DX-format super telephoto zoom, which Nikon says is lightweight and compact. Features include Nikon's latest vibration reduction mechanism VR II, a high refractive index lens element, its Silent Wave Motor, and two ED lens elements for better chromatic and aberration compensation. The AF-S Nikkor 85mm f/1.4G is a fast, mid-telephoto 85mm fixed focal length lens which combines a large maximum aperture of f/1.4 with natural blur characteristics. The AF-S Nikkor 24-120mm f/4G ED VR is a 5x standard zoom lens with a fixed maximum aperture of f/4. The lens also has vibration reduction VR II. The Nikkor 28-300mm f/3.5-5.6G ED VR is a 10.7x super-telephoto lens which covers from a wide-angle of 28mm to 300mm. This lens also has the VR II. Visit www.nikon.com.au

## Panasonic's Lumix Touch Control

Panasonic's Lumix DMC-GH2 – the latest member of the Lumix G Micro System of new interchangeable lens system cameras – has a smaller body, intuitive touch control, what Panasonic claims is the world's fastest Light Speed AF, Full HD movie recording, and compatibility with Panasonic's new interchangeable 3D lens. Fitting the Micro Four Thirds System standard, the DMC-GH2 has a compact body and advanced functions. Its features include AVCHD movie recording, Light Speed AF of approximately 0.1 second, a newly developed 16.05 megapixel multi-aspect Live MOS Sensor, a Venus Engine Full HD, Advanced iA mode with new features, Multi Aspect Wide Screen LVF (Live View Finder) and the easy to see free-angle Intelligent LCD.

The Panasonic Lumix DMC-GH2 comes in black or silver. Visit www.panasonic.com.au

## My Passport Essential LE

WD's new 500GB My Passport Essential Limited Edition portable hard drives are available at Officeworks. Users can choose from several designs, which are Windows compatible and include WD SmartWare software for a simple, visual method of back-up using a single-screen view of the drive's contents. Selling for $130, the WD My Passport Essential limited edition is backed by a three year limited warranty. Visit www.westerndigital.com.

## Kingston Digital USB 3.0

Kingston Digital has its first USB 3.0 Flash Drive. The Kingston DataTraveler Ultimate 3.0 Flash drive takes advantage of the faster USB 3.0 specification which has up to 10 times the data transfer rates of the current USB 2.0 specification. The DataTraveler Ultimate 3.0 has a read speed of 80MB/sec and a write speed of 60MB/sec. Available in 16GB, 32GB and 64GB capacities, the Kingston DataTraveler Ultimate 3.0 USB Flash drive is backed by a five year warranty and free tech support. Visit www.kingston.com/asia/.

# APS Gallery
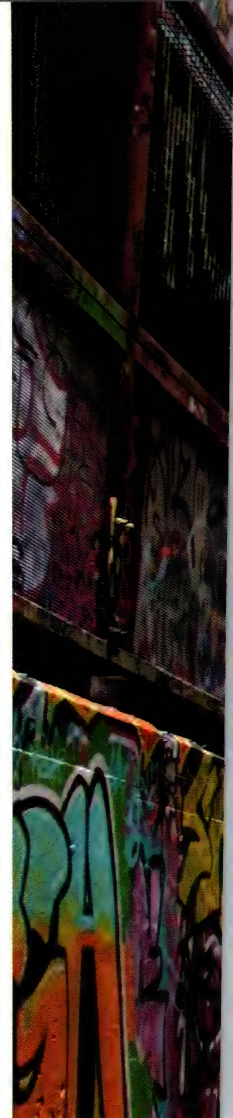




### Louise Wolfers
AAPS

**M**y interest in photography really began by watching my father take photos everywhere we went. He always took us somewhere different (usually out into the bush) every weekend. I got my first camera at around 11 years old and I have had many since then. I got my first SLR when I spent two weeks work experience in a camera store and I got to try all the cameras out.

Canon became my choice (and it still is). I have always loved all things nature, but I've also recently fallen in love with photojournalism and I love catching people unawares in the street (usually with a long lens from far away). Macro is still my favourite format and I love to capture early morning frost, insects trapped after the rain and the special magic of fungi. I especially love going out in cold and wet winters where there's so much more detail out in the rainforests and amongst the leeches (and all the snakes are safely asleep!). There are so many small and unusual details to photograph. I try to bring home images of subjects which others haven't seen. I often get down low on the ground and even in the water in creeks to find interesting angles. I firmly believe that the more you go out and practice and see what others create, the better you'll become. ✳

**CLOCKWISE FROM ABOVE**
For the Love of Chocolates;
Webb Bridge; A Touch of Red;
Forest Fog; Street Dancer.

# APS Focus

*With Athalie Taylor.*

## The Big Questions

In this column I want to ask some of the big questions about photography, and the way we go about shooting our images and evaluating them. There are no definitive answers to some of these questions, but every one makes a great discussion point.

## What makes a good image?

Firstly you have to define the term "good". A definition from the Australian Pocket Oxford Dictionary says it means "having the right qualities". What are those qualities? Secondly, where do the qualities come from? Who decides them? Why do they exist and when were the qualities created? Do they still exist?

## Who decides if an image is good?

The important point when looking at your image to determine its strengths or weaknesses is to ask who decides its value. An image of a child taken by its mother is of value to the mother because of the content. That same image entered into a baby competition is evaluated based on the "cuteness" of the child. A competition with images voted on by the public, is decided upon by the number of votes it receives, rather than by the quality of the image. Entering a competition, judged by photographers, the quality of the image is judged, not the content. Already you can see differences.

## What are the qualities of a 'good' image?

This question itself is ambiguous. To the mother who photographed her child, the image has all the qualities she wants, so it's good. Enter the same photo in a competition to identify the cutest baby and maybe it'll win, but maybe it won't! In a competition where votes count, the mother may have enough friends and relatives voting for her image to win the prize. Perhaps the mother enters photographic competitions, nationally and/or internationally. Her photograph could be called good using the competition criteria.

## Why do you take your images?

Do you take photographs for fun and enjoyment, for competition, for an historical record, or for another reason? Have you captured an event which will never happen again? All of these will have their own criteria when considering the quality of the shot. Within the APS there are members who take photographs with the sole purpose of entering competitions. Many will start at camera club level and move through to national and then international competitions. Some become interested in gaining their APS honours through the exhibition system. A few submit a portfolio of images to a panel for honours evaluation, and never enter a competition. Others submit images to online folios for evaluation by their peers with no honours



**ABOVE** Students in the Tunnel.

or competition in mind, and there are those who are happy with their images, and never submit them for evaluation at all.

## Where does quality come from?

In short, qualities - whether they're good or bad - are determined by the person or people doing an evaluation. So it depends on what the photographer intends doing with their image, whether he or she wishes to submit the image for evaluation/competition or not.

## Why do qualities exist?

Through competition, guidelines have evolved to justify one image winning over another. Searching the web you can find many "rules" or guides for judging, and "liking" still comes into it! The secret is to make sure the right image goes to the right place. An experienced photographer might not like the image of the child. He or she may be looking for different qualities than the mother. So whether someone "likes" an image varies according to their expectation and knowledge.

## Do 'qualities' or 'rules' still exist?

Rules still exist, but evaluations change. What was "fashionable" yesterday may not be fashionable today. Technology changes fast and with it, image style. Being a member of APS and participating in activities, using evaluative folios, attending APSCONs and meeting other photographers all give you opportunities to grow and develop.

## 10 Important Considerations

* Create different images for different purposes.
* Are your images for competition/evaluation, or maybe to hang on someone's wall?
* Decide if your image fits the criteria for it's intended use.
* If your shot is for a competition, check out previous events and look at images which have done well.
* Remember, if an image is rejected in one competition, it could still do well in another.
* Images which are common in one part of the world, may not be common in another.
* Keep up with current trends.
* Do you like your images? Make a self-assessment.
* Are you happy to hang your pictures on your wall?
* Finally, enjoy your photography and have fun doing it. ✳

# APS Calendar
## AUSTRALIAN PHOTOGRAPHIC SOCIETY
## APPROVED EXHIBITION CALENDAR

**SPECIALIST DIVISIONS FOR:**
Prints, Slides Nature, Audio Visual Contemporary, Digital
Correspondence relating to this page should be addressed to:
Ray Faggotter, rfaggotter@ozemail.com.au
Kay Mack, kmack@a-p-s.org.au
Graham S Burstow, hitescape@optusnet.com.au

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Phone:    (02) 9890 6933.
Email:     secretary@a-p-s.org.au
Website: www.australianphotographicsociety.org.au
            www.a-p-s.org.au

### AUSTRALIAN INTERNATIONALS

**2011/001 54th Maitland International Salon Of Photography:** 54th Maitland International Salon, PO Box 144, Maitland, NSW 2320. **Closes:** January 17, 2011. Email: hamish001@optusnet.com.au Sect: Prints/Slides/Digital Images. **Fee:** $18 first section, $14 extra section.

**2011/002 10th Adelaide International Audio Visual Festival:** 10th Adelaide International Audio Visual, 91  Fairfield Road, Elizabeth South, SA 5112. **Closes:** February 4, 2011. Email: neilf11gray@bigpond.com Sect: Audio Visuals. **Fee:** $20 per sequence.

### AUSTRALIAN NATIONALS

**2011/003 30th Newcastle National Exhibition:** Newcastle AH & I Association, PO Box 53, Broadmeadow, NSW 2292. **Closes:** January 24, 2011. **Email:** nhwfoster@mail-safe.org Sect: Prints. **Fee:** $12 per section.

**2011/004 2nd Heritage Toowoomba Royal Show National Exhibition:** 2nd Heritage Toowoomba Royal Show National, 9 Phyllis Street, Toowoomba, Qld 4350. **Closes:** March 4, 2011. **Email:** askucks@oztralia.com Sect: Prints/Digital Images. **Fee:** $11 per section.

### OVERSEAS INTERNATIONALS

**2011/002 98th Southampton International Exhibition:** Southampton Camera Club, Mr Glyn Edmunds, The Winning Gallery - 42 Beach Road, Hayling Island - Hampshire PO11 OJG, Great Britain. **Closes:** February 5, 2011. **Email:** chairman@southamptoninternationalexhibition.co.uk. Sect: Prints/Digital Images. **Fee:** DIG: € 10, 15, or  20 (US$14, 20, or 25) for 1, 2 or 3 sections. Prints: E 20, 25, or 30 (US$27, 33, or 40)  for 1, 2 or 3 sections.

**2011/029 35th Greater Lynn Color International Dual Projection:** Greater Lynn Photographic Association, Mrs Susan Mosser, 173 Central  Street, North Reading,  MA 01864, USA. **Closes:** February 17, 2011. **Email:** s.jmosser@comcast.net Sect: PI, Colour Slides or Digital. **Fee:** US$10 (GR/RG).

**2011/006 26° Concorso Fotografico Internazionale di San Marino:** ASFA-Associazione Sammarinese Foto Amatori, Mr Albano Sgarbi, PO Box 23, RSM-47893 Borgo Maggiore, Rep. San Marino. **Closes:** February 18, 2011. **Email:** promozione.turismo@pa.sm Sect: Prints, Digital Images. **Fee:** E15 or US$22 for 1 section;  E5 or US$7 for extra section.

**2011/007 65th Bristol Salon of Photography:** Bristol Photographic Society, Mr Pete Howell, 44 Kenmore Drive, GB-BS7 0TT Bristol, Great Britain. **Closes:** March 19, 2011. **Email:** salon@bristolphoto.org.uk Sect: Digital. **Fee:** E10, 15, or 20 (US$15, 20, or 25) for 1, 2 or 3 sections.

**2011/031 2nd Emirates Photography Competition:** Abu Dhabi Authority for Culture & Heritage, Mr Bader Al Nomani, Cultural Foundation, 2380 Abu Dhabi, UAE. **Closes:** March 31, 2011. **Email:** baderalnomani@gmail.com Sect: Digital. **Fee:** Main Theme US$20, All Themes US$45.

**2011/022 8e Festival International de La Gacilly:** Club Photo de La Gacilly, M. Michel Cambornac, B.P. 41, F-56204 La Gacilly, France. **Closes:** April 4, 2011. **Email:** michel.cambornac@yrnet.com Sect: Digital, Open & Creative. **Fee:** E10 or 15 (US$15 or 23 ) for 1or 2 sections.

Compiled by Lorna White AAPS. ESAPS. Phone: (02) 6882 7778.
Email: lornabri1@bigpond.com
**Interested photographers should contact the organisers of the exhibitions (not APS) for entry forms.**

### KEY TO SECTION CODES

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|---|---|---|
| **Suffix:** P – Prints | S – Slides | |
| **Prefix:** PI – Projected Images | Dig – Digital | M – Monochrome |
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# Image Doctor ✳

## Tips, critiques and guidance from Saima Morel on how to improve your images

*Australian Photography* is pleased to receive submissions for *Image Doctor*. Send entries to: **Image Doctor, Australian Photography, GPO Box 606, Sydney, NSW, 2001**

## ✳ This month's winner!

## Clever Thinking

**LEFT** Allan Ton sent in a few 'smoke' images – amongst others – and this is the one I found most interesting. He wrote: "This was from my second attempt. In my first I simply used a desk lamp and my built-in flash to try and illuminate the smoke from Chinese incense candles. There wasn't enough light, so after some research I increased the amount of light by moving into a well-lit garage and aimed a 60 watt bulb directly at the smoke and attached my new Speedlite SB-600 flash to the camera. I also switched to Thai-scented candles as they produced much thicker smoke. I'm happy I inverted the original image for this as I think the white background enhances the shapes and curves of the smoke and adds to its elegance." I agree 100 percent. The white background works best, and you've done a really good job with subject matter which is elusive and difficult to work with. I applaud your effort, your creativity, and the fact that after your first attempts, you thought things through then went back and turned your ideas into reality. Congratulations!

### ✳ Saima's Tip:

Taking the seeds of an idea and turning these into an interesting and effective image often requires exploration, thought and dedication.

TITLE: White
PHOTOGRAPHER: Allan Ton
DETAILS: Nikon D80, 50mm Nikkor prime lens, 1/20s @ f/13, 125 ISO, contrast and colour adjustment, inverted using PS CS3

## Where Is The Strong Subject?



**RIGHT** You've got a major problem with overexposure in this scene, but there are some appealing compositional aspects to the shot. The 'rule of thirds' is playing out nicely here with the different layers of sand, both wet and dry, and also with the positioning of the people in different thirds - horizontally and vertically in the frame. It's quite charming. What loses it for me are the 'ho-hum' poses of the people, particularly in the foreground, and the walker with the dog lacks a certain impact in terms of subject matter, begging the question whether it really is the key part of the image which holds it all together.

### ✳ Saima's Tip:
It's always better to slightly underexpose rather than overexpose digital images.

TITLE: Walking the Dog
PHOTOGRAPHER: Michael Hubbard
DETAILS: Canon 300D, 18-55mm lens @ 49mm focal length setting, 1/100s @ f/14, 100 ISO, levels, cropped and sharpened in Photoshop

## Try A Vertical

**ABOVE** Congrats to Jacob for enclosing printed details in the jewel case with his CD. Those who provide the pic and the details on the CD without any hard copy to view just get put to the back of the line when I'm making a selection. The more time-consuming submissions get done when there are no more left in my pile! I like the concept of footprints in the sand, but since it's not such a new idea it really has to be exceptional to get that second glance from a viewer. If you have footprints going off into the frame, there really needs to be a sense of depth, and I think the horizontal format doesn't allow that to happen. If you had used the vertical format, you could get a sense of those lines in the sand going off into a 'real' distance. There is also a bit of stuff (rocks and other things to the right) that is just hanging there and not contributing much to the scene, so they should be removed.

### ✳ Saima's Tip:
If the shot seems a little flat or grungy, don't be shy about giving it a tweak with software in the contrast and colour department.

TITLE: Footprints
PHOTOGRAPHER: Jacob Jackson
DETAILS: Nikon D60, Nikkor 18-55mm lens @ 18mm focal length, 1/250s @ f/10, 200 ISO, cropped

# Image Doctor ☀

## The Wrong Crop

**RIGHT** According to Susie Thompson: "I took this photo one stormy afternoon down at the beach near where I live. There wasn't much glow in the sunset so I boosted the hue and saturation a little to give the image a bit of life. It's the first time I've used these options in Photoshop. Do you think they make it believable or natural looking, or have I gone too much over in colour? I submitted the original as well, though this has been cropped to bring the shell in closer, as I know the background lacked interest." I agree the final version is better, though the colour is still a little too red-magenta. While the original is overly yellow (which tends to flatten the image) the cropping doesn't work for me as the main interest is the shell and its reflection – not half a reflection. Yes, the background lacks "interest", but it's a background after all and shouldn't be distracting our interest away from the main subject. I actually think the background is lovely and soft, with good tonal effects which add to the mood of the scene.

### ☀ Saima's Tip:

In some images simple blurred backgrounds help enhance a subject rather than compete for interest with it.

TITLE: Razorback Shell
PHOTOGRAPHER: Susie Thompson
DETAILS: Nikon D70, 28-80mm lens @ 60mm focal length setting, 150s @ f/3.5, handheld , flash used, edited in PS 6, hue, saturation adjusted, sharpened, auto levels and some burning

## Too Much Blue

**LEFT** Louise Stuart wrote: "This Tawny Frogmouth gave me the perfect starting point for my new Canon 500D. I was worried the Frogmouth would fly away so I took a few photos in Program mode, but as I learn more about the camera I plan on taking more "Manual" setting photos. My only concern with this photo is that it's a bit busy. Should I have taken it from further back to make the photo a bit less busy?"
I'm puzzled about what you mean by being "busy", because the Frogmouth fills the frame nicely and there's a lot of good detail in those feathers. Is this what you mean by busy? I hope not because all that detail is a good thing! What doesn't work is the colour. This print has a strong blue cast to it – check out the top of the head as a guide – and by simply dialling in some yellow to offset the overall grey feel you may give the shot the lift it needs. It may also reduce the overall greyness and add other subtle tones into the feathers. However, if the bird is grey, then that's the reality of it. There's not much you can (or necessarily should) do if that's the case.

### ☀ Saima's Tip:

When shooting wildlife you're often looking to capture the detail in the feathers, fur and whiskers to give the subject some great impact and a sense of closeness.

TITLE: Tawny Frogmouth
PHOTOGRAPHER: Louise Stuart
DETAILS: Canon 500D, Tamron 18-270mm, P mode

# A Faster Shutter Speed

**RIGHT** There are a few concerns which need to be addressed about this image. Firstly that tree with all the red flowers is completely lost against that bushy background. It almost disappears, so you probably needn't have bothered including it in the frame. Secondly that horse needs to be a lot bigger in the frame, which you can do by getting a lot closer physically or by using a longer focal length. By getting in closer, you would be able to improve the shot by cropping out all that patchy, weak grass in the foreground. A nicer angle on the creature – other than straight on – may be worth considering too. I also think you could help improve the sharpness by using a faster shutter speed.

## ☀ Saima's Tip:

The general rule of thumb for shutter speed is to use the inverse of the focal length – a 50mm focal length setting is 1/50s, 100mm requires 1/100s, 200mm requires 1/200s - at a minimum. Image stabilisation can allow more latitude with this.

TITLE: Untitled
PHOTOGRAPHER: Rowan Hentschel
DETAILS: Nikon D60, 18-200mm lens,
1/100s @ f/4.8, 100 ISO, handheld

# You Get What You Pay For

**LEFT** Shellie wrote: "I don't like the composition of this one, but I like the 'milky' effect. I recently bought some cheap ($18) macro extension tubes and I'm learning as I go. These shots are unedited as I've yet to learn that side of digital. As the tubes cause the aperture on my lens to be wide open, I have a very shallow depth of field and no control over this. I find that underexposing (according to the camera meter) gives a better result. All my shots are handheld. Is it worth investing in a tripod? As I wrote that and compared shots I decided I should get a tripod!" Well, you've already pinpointed some of the problems with this shot and yes, there's nothing sharp in this shot. Comparing shots is a great way of identifying strengths and weaknesses. A tripod is a good idea, but don't forget to get a shutter release cable as well or at least use the timer on the camera. Also, a cheap set of extension tubes is going to be limited. What can you expect for $18? That milky effect is the result of being out of focus, and it does look great, but what happens to the subject?

## ☀ Saima's Tip:

With any camera equipment you usually get the results you pay for. The best equipment doesn't usually come at a bargain basement price.

TITLE: Untitled
PHOTOGRAPHER: Shellie Drysdale
DETAILS: Canon 1000D, 18-55mm lens, 1/30s, 100 ISO, extension tubes 182, camera resting on table, 2pm

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# Image Doctor ✳

## A Good Effort

**RIGHT** Janet Dampney said: "Both photos were taken on the same day, though I actually took several more. I'm interested in taking macros and close-ups and I was wondering what tips you had to improve and what to watch for? Bees and flowers are probably fairly mundane, but they make for good practice in focusing. I have recently bought a Sigma 4/3 mount 105mm f/2.8 and I'm enjoying learning to use it with the extra reach." I loved both your shots. The bees and flowers may be mundane in terms of the fact that so many people have taken shots of them. However, there are a lot of ordinary shots as well. It's all about the result, and your results were pretty good. The exposures were great and colour of the flower and bee were rich – but credible. The bee isn't quite sharp enough, but the depth of field is so limited you need to go back and forth until you get the focus right on the bee's head. This means the diopter in the camera eye piece needs to be set perfectly for your eyes to allow you to get it right. However, well done in the exposure and colour departments.

### ✳ Saima's Tip:
When trying to focus on a small creature, set your sights on the head or the eyes.

TITLE: Untitled
PHOTOGRAPHER: Janet Dampney
DETAILS: Olympus ES20, Zuiko 50mm f/2.0 macro lens, 1/320s @ f/3.5, 100 ISO

## Photography With Feeling

**BELOW** N. Woods wrote: "This was a quick snap taken at Christmas 2009. My son was blowing soap bubbles for his daughter. To my surprise, I caught his face through the bubble." I'm often stumped with these sorts of shots as there isn't a lot to say! As you said, it's just a snap. I doubt you really want serious comments about the merits and faults, and do you really want to know how to improve your photography? I suspect this is a shot you want to share. It's one of those pictures which go into the "technically not very good, but quirky" category of family snaps. It will never win any awards, but it brings up good memories for you and you feel quite thrilled about capturing the face in the bubble. There's nothing wrong with that!
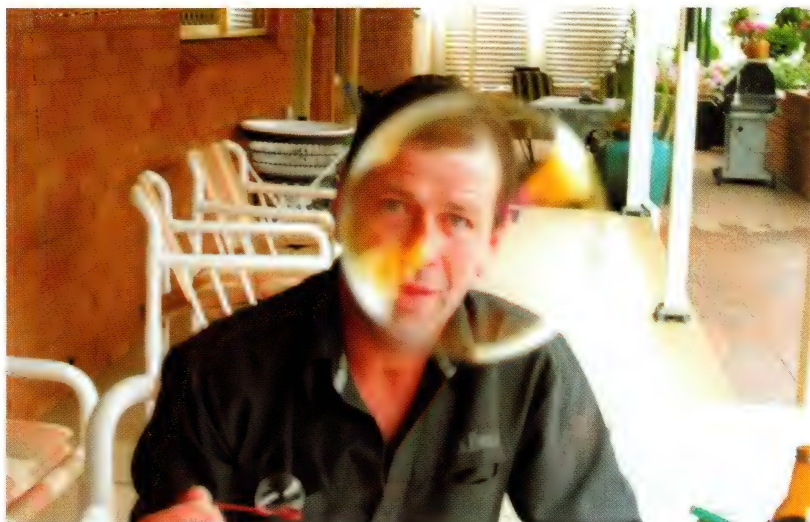
### ✳ Saima's Tip:
Photography means different things to different people, but getting some sort of joy from it is the most important thing.

TITLE: Untitled
PHOTOGRAPHER: N.G.Woods
DETAILS: Fuji camera

# A 'Yes' & 'No' Answer!

**BELOW** Lindsay Allen wrote: "On reading comments about 'filling the frame with the good stuff', I wonder if the enclosed photo is what you mean." 'Yes' and 'no' is my answer! Sometimes it can mean to 'fill the frame' literally (as you've done), but sometimes it can mean not including clutter which adds nothing and just distracts the eye from the subject. In this case, you've filled with the frame well, but the stuff is not that "good". The head of the tiger is great, but it looks as if the shot was originally very under-exposed and then the software has lightened it too much. All the noise in the background becomes really obvious and the stripes in the tiger are no longer black. If you'd shot it in RAW format, there would have been more to work with, but a de-noise feature would help. However, it's also been lightened too much so this has to be cut back until those stripes become a chunky black.

## ☀ Saima's Tip:

If you get a lot of multi-coloured speckles or spottiness in a shot, it's a good sign of underexposure.

TITLE: Sumatran Tiger at Taronga Zoo, Sydney
PHOTOGRAPHER: Lindsay Allen
DETAILS: Nikon D300, 95mm focal length, 1/200s @ f/5.3, Quick Fix option in Ashampoo Photo Commander 6 used, cropped to centre the tiger's head

# Try Later In The Day

**RIGHT** There is a rich autumnal mood in this shot with all those red leaves and the black silhouettes of the tree trunks and shadows. Under the trees on a bright autumn day it can be quite awkward to shoot. Those tree trunks and branches become just outlines without detail and any light areas just lose their detail. This isn't so much a problem with the tree outline, but the overexposed areas in the foreground wouldn't come up so well in an enlargement. I would also be tempted to crop the white trunk(?) on the right so it isn't a distraction. I love the place and I just wonder whether you could have shot it later in the day, when the lighting would have been less extreme, for an even better result.

## ☀ Saima's Tip:

Try to get away from shooting in the middle of the day. The best results — especially in Australia — are usually not to be had around this time because the lighting is unforgiving.
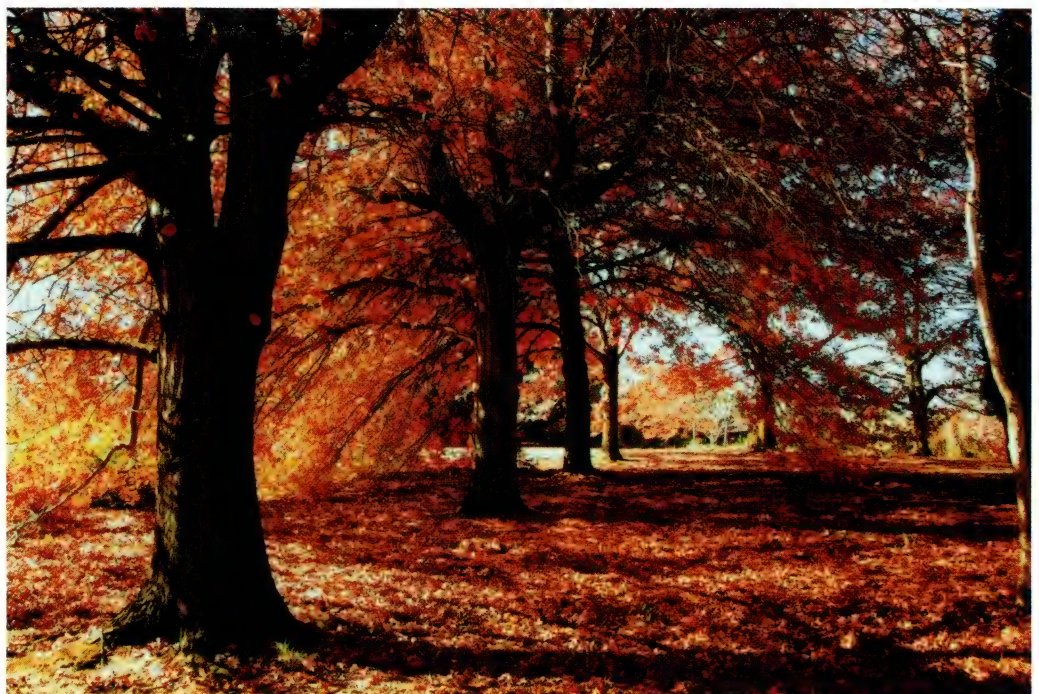
TITLE: Autumn in Orange
PHOTOGRAPHER: Harris Komala
DETAILS: Canon EOS 400D, Tamron 17-55mm, 1/25s @ f/6.3, 100 ISO, UV filter, polariser filter

# Image Doctor ✳

## Not Ideal For Shooting

**LEFT** Tony Hanson queries: "I was wondering whether the sharpness was good enough and also is there an easy way to get the camera to focus where I want it. While the Finepix is a very small compact, I was quite surprised with the quality of the macro." No, the sharpness isn't good enough here. It would've been better to have the head of the dragonfly sharp rather than the branch. You need to use Centre Focus on your camera to get your subject sharp – so place the head of the dragonfly in the centre of the frame when composing your shot. If you then decide that the subject is not going to be in the centre of the composition, you need to use the focus lock before moving. There's also a problem with the lighting here. The scene has far too much contrast; the light and shaded areas are too extreme, so the dark areas are too dark and the bright areas become overexposed. This really isn't an ideal shooting scenario.

### ✳ Saima's Tip:

Light feathery or wispy subjects stand out best against a contrasting, one-colour background rather than a multi-coloured one.

TITLE: Dragonfly
PHOTOGRAPHER: Tony Hanson
DETAILS: Fuji Finepix F70EXR, 1/40s @ f/5.1, 100 ISO, macro, high resolution setting ✳

# The Back Page ✳

## *Outside* The Square

Tasmanian university student Lewis Jarratt tells how a bit of lateral thinking and the urge to "have a go" re-energised his photography and scored him a prestigious award.

**M**y name is Lewis Jarratt, I'm 20 years old, and though I'm studying photography at university, not that long ago I thought about giving it all away. Instead, by responding to a chance e-mail I have recently won a photography award and become totally re-energised about my craft. And while my story on one level is about that award, it's probably more about how we go about our photography, about how much the help and support of others can matter, and ultimately, about how vital it is to keep thinking outside the square.

I live in Hobart, and I'm studying at the University of Tasmania, where I'm working towards a Bachelor of Fine Arts degree, majoring in photography and graphic design.

Dadaism and Surrealism have been my sources of inspiration. I got into photography in Year 12, but I originally approached my course with the wrong mind set. I thought it would be easy (how hard could it be to push a button?), so I didn't really push myself until halfway through Year 12. The first time I got lucky, I suppose, was when my photography teacher Rosemary Summers saw something in me that I didn't. It was the transition from film to digital cameras which, for me, opened up a whole new world. I found digital technology was the best tool in terms of transmitting my ideas onto paper, but it was through Rosemary's feedback and suggestions that I developed a stronger thirst for creating images.

One day a mass e-mail was sent around the university to students, notifying them about the Royal Commonwealth Society photographic awards. The RCS is an international education charity based in London. Its aim is to encourage international understanding and engage people with the modern Commonwealth. The Young Commonwealth competitions do this by providing ways for young people to compete internationally (with entries open across the Commonwealth's 54 countries) and to engage with key global issues. Last year they received thousands of entries across the three arts-based areas of writing, film and photography.

The theme of the photo competition was "Science, Technology and Society". I entered at the last minute through the RCS web site. I was kind of reluctant at first, because I wasn't sure if my image would fall into the category of a "photograph". My image was called "Quintessence" and it was inspired by my love of Surrealism. Tasmania is full of photographic material – the fun part is finding those spots! I filled my car with various props, grabbed friend to be a model, and just drove until I found something interesting.

Once I found my spot I took some time to decide which props to use, how to construct my image, and what the dominant theme should be. The idea behind "Quintessence" was to create an image which looked at the logging of old growth forests and the effects it had on society – not just on Tasmania, but globally. The final image was essentially two combined images and there wasn't much post-production involved. I cropped the sides and placed a another version of my model in the existing photo to create balance in the scene.

I try to have a theme of ambiguity in my work and I prefer not to show any of the model's faces because I feel as soon as a face is visible the viewer tries to identify that person. And although most of my works end up as a series, this image is individual. One day during a 15-minute break in a uni class I checked my e-mails in the computer lab, and found one from the competition organisers notifying me I'd won!

The win was uplifting because I'd started to question whether or not photography was right for me. It couldn't have come at a better time. And as the only

**ABOVE** This Surrealist style image was sent to the RCS competition with some hesitancy by Jarratt, but his initiative ultimately paid big dividends.

winner in the Pacific region I felt important, and with that, a sense of responsibility to expose the RCS competition to more people. As a student I didn't have much money, but I was fortunate one final time. I was able to attend the awards ceremony in London last October through the efforts of many people who worked extremely hard to help gather the funds for my trip. These included Catherine Clark, Stephanie Beitzel, and four other contributors to whom I'm now totally indebted.

Receiving the award has been a huge honour and it's rekindled my thirst for photography. I also feel privileged that I've been able to do my part in helping put Tassie on the map. And it's made me more aware than ever that photographers need to think outside the square! ✳

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